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THE ART-JOURNAL.

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THE ART-JOURNAL

THE ILLUSTRATIONS.

1. SIR JOSHUA REYNOLDS, P.R.A. Engraved by T. W. Hunt, from the Picture by Reynolds, in the Vernon Gallery.
2. WAR. Engraved by L. Stocks, A.R.A., from the Picture by Sir E. Landseer, R.A., in the Vernon Gallery.
3. IN THE GULF OF VENICE. Engraved by R. Wallis, from the Picture by C. Stanfield, R.A.
4. SPRING. Designed and Drawn on the Wood by Mary E. Dear.
5. EXAMPLES OF GERMAN ARTISTS.

	PAGE
1. The Society of British Artists: Exhibition	125
2. Sir Joshua Reynolds and his Birthplace. *Illustrated*	129
3. What is Heraldry? By W. Partridge. *Illustrated*	133
4. On the Embellishment of Public Buildings. By E. Hall, F.S.A.	135
5. Spring	137
6. The Great Masters of Art. No. 29. R. Wilson, R.A. *Illustrated.*	138
7. Examples of German Artists	140
8. The Domestic Manners of the English during the Middle Ages. By T. Wright, F.S.A. *Illustrated.*	141
9. War	144
10. Progress of the Crystal Palace	144
11. Paper Manufacture. By Professor R. Hunt	145
12. Lectures on Sculpture at the Royal Academy	148
13. Art in the Provinces	149
14. The Universal Exhibition at Paris	149
15. The Beautiful in the Human Figure and in Architecture.	150
16. In the Gulf of Venice	150
17. Art in Continental States	150
18. Exhibition of Pictures of the Modern French School	151
19. Chemical Gleanings	151
20. Minor Topics of the Month	152
21. Reviews	155

We have announced the publication of "The Royal Gallery of Art," to consist of a series of line engravings from pictures in the private collections of Her Most Gracious Majesty the Queen and His Royal Highness Prince Albert, at Windsor Castle, Buckingham Palace, and Osborne.

Her Majesty and His Royal Highness have accorded this munificent grant—first, to promote the influence of the *Art-Journal*, which His Royal Highness is graciously pleased to consider as "calculated to be of much service," "extremely well conducted," and "his patronage to which it has given him much pleasure to afford;" also that the public, generally, may thus form acquaintance with the best works of the best masters; so improving and advancing knowledge and taste in Art; and also that all classes may, as far as possible, participate in the enjoyment and instruction Her Majesty and Her Royal Consort derive from the works they have collected, or that have been bequeathed to them by respective British sovereigns, and which form the cherished treasures of their several homes.

All the living artists whose works are contained in these collections, have generously tendered their aid and co-operation, in order to render the series as perfect as possible; and the assistance of the best engravers has been obtained.

But, previously to their introduction into the Art-Journal, the Editor has authority to issue a *limited number* of India Proofs of these engravings, for circulation among those who desire choice examples of Art of a rare order—*early and fine impressions of the Plates*—which, although necessarily of larger cost, will be issued at a price greatly below that at which such productions are ordinarily published.

These will be Supplied only to Subscribers.

The first Part of the Work thus announced will be issued on the 1st of July—containing Engravings by T. Vernon, of "the Virgin Mother," painted by Dyce, R.A.; by R. Wallis, of "the Royal Yacht off Mount St. Michael," painted by C. Stanfield, R.A.; and by P. Lightfoot, of "the Duchess of Devonshire," painted by Sir Joshua Reynolds.

A Part will be issued on the 1st of each month.

The work will be published by Messrs. Paul and Dominic Colnaghi & Co., Pall Mall East.

It will be issued in three several forms: of the 1st class (Artists') Proofs one hundred copies only will be printed; of the 2d class (unlettered) only one hundred; and of the 3d class, only a number sufficient to supply actual subscribers. When the subscribers' copies have been taken, the steel will be cut down and the "writing" altered, so as to secure a certainty that every copy shall be a "Subscriber's copy."

The prices of these three classes will be: For the 1st class, 3 guineas the Part; for the 2nd class, 1 guinea and a half; and for the 3d class, 12*s*. Each Part to contain 3 Plates.

The work may be ordered of any Bookseller in the Kingdom.

Covers for the Volumes of the Art-Journal can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we do not attend to anonymous communications, preferring the trouble incident to written replies, to occupying our columns with matters of little or no concern to our readers generally.

The Office of the Editor of the Art-Journal is removed to 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are in future to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

All Orders for Advertisements should be sent to Messrs. Virtue & Co., Cottage Place, City Road; or to 4, Lancaster Place, Waterloo Bridge, Strand.

Post Office Orders should be made payable to Mr. George Virtue, 25, Paternoster Row.

THE ART-JOURNAL.

LONDON, MAY 1, 1854.

THE SOCIETY OF BRITISH ARTISTS.

THE Exhibition of this Society was opened on Saturday, the 25th of March, to private view, and on the Monday following to the public. The works of Art exhibited in painting, and sculpture, and water-colour drawing, amount to 749. Of the twenty-six members of this society, there is a fair proportion of figure painters; yet this season, by a remarkable coincidence, but few of the latter have contributed in any significant degree. It is to be regretted that there is not, by an act of the society, a small proportion of the line given to non-members; we believe that such a generous resolution would induce valuable contributions. We can understand that each committee of hangers find themselves compelled to distribute the works of the non-official portion of the society in the very best places, in order that they themselves on a future occasion may not be exalted to the ceiling. Some of the members contribute very largely, but the quality of these numerous productions is certainly not of the valuable kind which must have distinguished them had they been more carefully executed; it is not numerous and rapidly-painted pictures that enhance reputations.

We have long argued that a more liberal disposition towards non-members would materially assist the interests of the society. As usual, the first impressions on entering the great room are not encouraging: on this occasion, as heretofore, the eye falls immediately upon some grievous blot which forbids hope: and, perhaps, prepares the mind for dissatisfaction. In this exhibition, the place of honour is occupied by a very large picture, gorgeous in red and yellow blotches, unredeemed by a single good quality. It is entitled 'The Golden Image,' and professes to describe that memorable incident in the history of "Nebuchadnezzar the king," when his idolatry was protested against by the "youths" Shadrach, Meshach, and Abednego. On all accounts, this is an unfortunate affair for the society: the eye being first influenced by a glare of red and yellow, cannot look with comfort upon the more subdued efforts of less presumptuous contributors. The evil is independent of the very bad character of the work itself. It ought not to have been hung. It is in all respects mischievous. Surely, there can be no "right" on the part of a member which entitles him to inflict injury on so many of his brethren.

As we journey round the room, however, and recover a little from the effects of "glare," we see much wherewith to be satisfied in the collection: encountering some new names of good promise, we are reminded of the palmy days of the society, when its walls were healthy and invigorating nurseries. And on the whole, although by no means what it might be, the Exhibition cannot be considered as inferior to its more recent predecessors.

No. 10. 'Ebenberg, from the Rheingrafenstein, on the Nahe,' G. COLE. The combinations here are as highly qualified with pictorial quality as the castle itself is with historical interest. The impression conveyed by the picture is that of a desire to realise the subject as it is, and this has been effected with earnestness and commendable simplicity.

No. 20. 'How it chanced that the Loin of Beef came to be Sir-Loin,' R. W. BUSS. In this composition, which is a sketch for a larger picture, we see King James I. in the act of knighting the joint on the table of Sir Richard Hoghton, of Hoghton Towers, Lancashire. The subject is of a character we should have scarcely thought fitted for a large picture.

No. 23. 'The Princess Badroul Boudour,' A. J. WOOLMER. The subject is from the story of Aladdin; that passage in which the princess, having attired herself in the most becoming manner, consults her mirror. She is presented at full length, and the figure is not without grace, but its merits are counterbalanced by the undue volume of the arm, and the cast of features which, without variation, are those of all the female heads painted by this artist.

No. 29. 'The Bridal Morn,' T. CLATER. It is difficult to see the point of this composition; we presume, however, that the marriage has not yet been solemnised. The principal figures, then, are the *fiancés*, whose costume determines the date of the incident as the middle or latter part of the last century. The figures look short; or, rather, it may be the heads are somewhat too large.

No. 33. 'Chiswick—the last resting-place of Hogarth,' A. F. ROLFE. The view is taken from the Surrey side; we think it would have come better from the mall on the other side. The church, trees, and lake-like expanse of the river constitute an interesting subject. It is very carefully painted: and is in all respects a good work.

No. 35. 'On the Sands at Barmouth—the Mountains of Merionethshire in the distance,' ALFRED C. CLINT. A class of subject in which this artist excels; it is impossible to conceive anything more successful than the flatness of the sand, and the skilfully-managed perspective by which the distances are graduated.

No. 39. '* * *,' W. W. GOSLING. Instead of a title, we have here a poetic allusion to the subject, which is a section of sylvan scenery. The broken and rising ground, the nearest portion of the site—is worked with great firmness and finished with good taste, and in a manner unlike prevalent mannerism. The trees are carefully drawn, but in the leafage there is an unfitness of touch which consorts but ill with the less exceptionable parts of the work. In colour, too, it may be observed that the foliage is raw; it might be cool without being crude; still the work must be regarded as one of good promise.

No. 40. 'Juliet,' J. E. COLLINS. A life-sized head and bust, representing the subject as she is apostrophised by Romeo:—

"See how she leans her cheek upon her hand," &c.

The study is characterised by force and substance, and the features are agreeably cast, but the drapery forms look as if they had been painted without anything to look at.

No. 44. 'Winter,' G. A. WILLIAMS. The scene is a common crossed by a road: the ground is covered with snow, which is yet falling. It is not enough that such a subject should be merely white; it should be wintry; and the artist has realised this aspect with success.

No. 45. 'Freedom to the Slave,' W. SALTER. A composition of three small figures, of which the subject seems to be the manumission, by an Asiatic, of his two female European slaves. The picture is of great excellence in many parts, but especially as an essay in colour, it is eminently meritorious.

No. 48. 'La Pensée,' C. BAXTER. The extraordinary delicacy of the flesh tints in this picture is very rarely equalled; it is perhaps, however, objectionable that the tone of the features and that of the neck should be so strictly identical; it is not so in healthy nature. The subject is simply the life-sized head and bust of a lady, who rests her head on her hand in meditation. There is not much in such a study, but here it acquires value from substantial form, combined with exquisite finish and brilliant colour. By the way, where everything is so thoroughly English, we cannot see what is gained by a foreign title; it is about as suitable as the incongruity of an advertisement announcing, "*Histoire de ses Contemporains*," by John Thomas.

No. 53. 'Winter—Essex,' G. TRAVERS. The subject is a cottage, with a frozen pond, and a variety of broken forms indicating herbage, branches, and sprays beneath the snow: the sky is black to a degree, and the whole is worked out with well-directed labour.

No. 54. 'The Ramblers,' G. GOSLING. Some black-faced sheep breaking a fence: the incident is described in a manner showing that it has been suggested by a reality.

No. 59. 'The Swing,' W. GILL. A company of children are here seen amusing themselves with a swing. Some of the figures are full of the glee and spirit which should characterise such a subject.

No. 60. 'On the Ouse—a Sketch from Nature,' E. BODDINGTON, Jun. The river flows through meadows: a flat landscape, unbroken save by a couple of river-side trees. It is painted with great sweetness, and although a common-place subject, its reality has an inexpressible charm.

No. 62. 'Study of Donkeys,' C. RICHARDS. The animals compose with a shed, a goat, and some pigeons, all of which, as well as we can see them, seem drawn with truth and spirit. The quality of the sky is below that of the rest of the picture.

No. 65. 'Columbus in the Convent of La Rabida, explaining to the Prior his Theory of the New World,' S. BLACKBURN. The dispositions are highly meritorious, and the Prior is so good a conception as to make us wish that Columbus were as good. The former is seated, the latter is describing his views with the assistance of a globe. The ingredients and accessories of the composition almost surpass in interest the figures, because the latter want spirit and force: a little of these would wonderfully enhance the effect of the work.

No. 71. 'Wallachians on the March—Winter,' J. ZEITTER. A scene of drear inhospitality—the country, a mountainous tract, being covered with snow, as traversed by a train of wayfarers. This artist has the power of giving interest to very slight material.

No. 72. 'The Well in the Wood,' A. J.

BRITISH MUSEUM

WOOLMER. The subject is presumed as from the *Pensées* of that satirical rogue J. J. Rousseau. The passage terminates with the aspiration, "O temps de l'amour et de l'innocence où les hommes étaient simple et vivaient contens." Rousseau forgot that, even in the days when shepherds wore the threadbare livery of the Muses, Theocritus and Virgil show us how their pastoral heroes had their squabbles like other people. The picture, *apropos* of which we have reverted to the days of the Doric reed, contains two figures—a shepherd at a spring, which is also visited by a maiden for the purpose of drawing water. The composition is effective, and there is as much sentiment in the figures as Rousseau himself could wish.

No. 73. 'Portrait of Master Barkley,' R. BUCKNER. A full-length figure of a boy, the head of which is admirable in character and expression. It is not a dress portrait, one of that class which is interesting only to *costumiers*. The picture presents a boy, and not a figure merely dressed, because the attention is skilfully pointed to character.

No. 77. 'Entrance of Boulogne Harbour,' J. WILSON, Jun. The spectator is placed in company with some fishing boats near the lighthouse at the end of the jetty, whence he catches a view of the town and the heights. The right of the picture is darkened by a storm cloud apparently coming off the sea. There is much spirit in the picture; the near mass of the water is perhaps too uniformly divided by the waves.

No. 83. 'Corn Flowers,' J. J. HILL. This is a rustic group, composed of a girl and two younger children, resting on their way home from gleaning. According to the manner of relief usually practised by this artist, the figures are circumstanced in an open composition, telling upwards against the sky. The colour is harmonious, and the execution unconstrained; in short, the subject is happily dealt with, and the children are what they are intended to be, exemplary of cottage life.

No. 88. 'Young Fortune-Tellers,' W. BOWNESS. A study of three figures, disposed according to the title: they are effectively grouped, and appropriately characteristic.

No. 91. 'Waiting for a Friend,' W. BRANGWIN. A small picture showing a boy and a donkey; it is broad, but the sky is too cold.

No. 109. 'Hastings—Luggers,' T. F. WAINEWRIGHT. These boats are drawn and painted with much firmness: they stand in forcible opposition to a field of sea, sand, and sky, nearly uniform in tone: this is an arrangement which frequently makes a picture look unfinished; the general effect, however, here, is agreeable.

No. 110. 'Judith,' W. SALTER. The impersonation is conceived and realised in a dramatic vein well suited to the subject. It is a half-length figure, holding in the left hand the severed head, and in the right the weapon with which the death of Holofernes has been accomplished. In the features, which are of the Greek cast, severity and self-possession are strongly depicted.

No. 114. 'Study of Trout and Grayling,' H. S. ROLFE. These are painted with the accustomed excellence of the artist.

No. 118. 'View of Berne—Switzerland,' J. B. PYNE. Of late years this artist has exhibited but little, and the subjects which he paints are no longer descriptive of English scenery. The spectator is here on the banks of the Aar at a short distance from Berne, which is backed by the Alps; and it is in this section of the composition that its poetry lies; for the qualities of the near sites and middle distances are colour and skilful combinations. The mountains are not elaborately made out as to form; their lower plateaux are nearly lost in vapour, but they rise upwards into light as from a seething and mysterious cauldron; a description which separates entirely this section of the picture from the more ordinary features of the river, its banks, and the intermediate distances. The picture is full of light; but we feel too sensibly the repetition of reds in the colour.

No. 119. 'Portrait of Mrs. Thomas,' R. BUCKNER. The lady is presented standing, looking down at a Skye terrier, which is in a begging posture. The draperies are black; indeed the whole is a dark breadth very little broken. The head is a most graceful study, and the features are distinguished by an infinite sweetness of expression.

No. 117. 'A Moorish Peasant Girl,' F. Y. HURLSTONE. A study of a half-length life-sized figure, accompanied by the accessory of a water-jar: in this and in all the works now exhibited by this artist, there is a quality superior to his recent works.

No. 135. 'Amongst the Welsh Mountains,' H. J. BODDINGTON. This large work—apparently composition—affects the spectator at once with an impression of the success of this rendering of light and air on the mountains which, at various distances, close the view. The coincidence of the sky-effects with the play of light on the hills, viewed through a veil of mist of various degrees of density, is a passage of consistency, in perfect harmony with the phenomena of nature. Although there is some force on the right of the picture, the deep and forcibly-painted foreground separates itself too decidedly from the remoter gradations: with all the merit of the work, it is pronouncedly in two somewhat antagonising sections.

No. 142. 'Straw-Plaiting,' G. SMITH. Two figures are here introduced, a mother and child, in their cottage home; the former busied according to the title. The picture is small; it is remarkable for high finish and a skilful disposition of the lights.

No. 148. 'Shooting Pony,' G. W. HORLER. The pony is accompanied by a dog, and near them is a collection of dead game, which should have been placed elsewhere than immediately under the nose of the pony. The animals, however, are extremely well painted; indeed we may say of the work that we rarely see a more successful picture of the class.

No. 149. 'Portrait of a Lady,' C. BAXTER. A head and bust remarkable for the elegant simplicity of the general *tenue*, its softness of finish, and brilliant flesh tones.

No. 154. 'Morning,' J. J. HILL. Here is seen a country girl accompanied by a goat; she is advancing with her back turned to the morning sun, the light of which is broken here and there on prominent parts of the person. It is a small picture, and little more than a sketch, but in the treatment it is invested with a sentiment worthy of a very carefully finished production.

No. 169. 'Belinda,' J. NOBLE—

"A heavenly image in the glass appears,
To that she bends, to that her eyes she rears," &c.

These and following lines in Pope's "Rape of the Lock," constitute the subject of this picture. The interpretation of the passage is strictly according to the text, but leaving the composition without any impressive point, beyond the ordinary incidents of what is called, in speaking of pictures of the Dutch school, a "conversation piece:" Belinda is seated, contemplating her features in the glass, and the "adventurous baron" is looking at her. There is much power in the arrangement and oppositions; the male figure is well drawn, but Belinda looks too short from the waist downwards.

No. 171. 'Windsor—Time of Charles II.,' A. J. WOOLMER. It would be thought from the title that this was a near view of the Castle.—Nothing of the kind—the Castle appears in the distant horizon, the subject being a *fête champêtre* of which the *personæ* are Charles himself, and perhaps Rochester, with others, and a proportion of the female celebrities of the time. The composition is agreeably put together.

No. 170. 'Sunset, near Cromer,' T. F. WAINEWRIGHT. A wide expanse of sea and shore is here represented under a sunny aspect, and broken only by a group of boats. The picture has been very carefully worked, and the proposed effect is satisfactorily realised.

No. 177. 'The Three Ravens,' D. W. DEANE and T. EARL. A picture of much merit, very unfairly hung. It represents a knight who has died on the field of battle. The body is watched and defended by two faithful dogs, one of which howls in lamentation of his master's death, while the other is about to attack one of the ravens which approaches too near. It is evening, the sun has set (a time by the way when all the genus *corvus* may be supposed to have gone to roost); the prevalent gloom in connection with the phantom-like character of the animals and birds communicates to the work a strong dash of the supernatural.

No. 178. 'The last Sigh of the Moor,' F. Y. HURLSTONE. An agroupement of four half-length figures of the size of life, of whom the principal are Boabdil, and the Sultana Ayxa la Horra immediately after their expulsion from Granada. The Moorish king looks back upon the scenes of his departed greatness with irrepressible expressions of grief, which by the Sultana are met by indignant reproof as a weakness unworthy of a man. The narrative is impressive, the scene of the incident is still called *El ultimo Suspiro del Moro*.

No. 192. 'Summer Shower, clearing off, Devonshire Coast,' W. WEST. The subject is a sea wall of rocky cliffs, running into the picture—at the time of high water—the base of the rocks being washed by the waves. The manner, colour, and feeling of this picture are infinitely superior to antecedent productions of the artist. The water is here and there perhaps too green, and there is an absence of point to carry the mind beyond the picture: with every excellent quality of composition, it is yet a work in which the absence of story is felt.

No. 194. 'A Scene in North Wales,' J. DEARLE. The cutting realities of this view seem to have been worked out from a photograph; the forms are peculiar, but some of the passages, as the tranquil water on the left, are full of truth.

No. 201. 'Othello relating his Adventures to Desdemona and her Father,' F. FORTT. The selection of a threadbare subject is only justified by originality of treatment. The scene is as usual a gallery, whence in the distance is seen the Doge's palace. On the right sits Othello, and on the left Desdemona and her father: Othello comes out in bold relief, but with the other figures the contrary is the case, insomuch that they seem deficient of substance. Othello is carefully painted, but he is too long in the neck, and the features of the other two require vital expression and character.

No. 227. 'The Golden Image,' J. P.

PETTIT. This picture is painted professedly from the third chapter of Daniel, but really suggested by the Nineveh marbles and Mr. Layard's narrative. If—and we are serious in saying this—if it be intended as an essay in Assyrian Art, the highest praise that can be pronounced upon it will be to grant it the full merit of successful imitation. Notwithstanding the studious avoidance of the use of legitimate effects we take some credit to ourselves for having discovered this purpose, if such really be the intention. The picture is large, nine or ten feet long, and of proportionable height; the golden image, a sedent figure as ample as the vocal Memnon, and as solemn as any regal Theban, is exalted in the midst, and beneath, innumerable terraces and galleries are thronged by thousands of the officers, soldiers, ministry, and slaves of Nebuchadnezzar, who is canopied and seated opposite the image. But from all wherein should lie the pith of such a subject, the eye is continually diverted by the lines and square forms which carry even to the horizon the strength of the foreground reds and greens with which the city is painted. There is no doubt that the impersonations here presented are nearer the truth than those of any previous version of an Assyrian subject; but with respect to colour, composition, and effect, the picture is out of the pale of every-day Art. The work opens a subject upon which it would afford us pleasure to dwell, but we have not space to entertain it. As we have elsewhere said, the picture is an evil to the Exhibition.

SOUTH-EAST ROOM.

No. 237. 'Day Dreams,' T. MOGFORD. The two figures in this composition are evidently portraits; they are those of a lady; a small full-length figure in ordinary dress, and of a boy, her son, lying asleep. The scene is an open landscape; the head of the lady is perhaps too large; nothing however can surpass the lustrous imitation of silk which describes her dress.

No. 242. 'On the Banks of the Itchen, near Wood Mills,' W. SHAYER. The substantive component in this work is a herd of cows; but there are also trees, a shed, and other material, all brought forward with the good colour which usually distinguishes the works of this painter, but not so careful in execution as preceding works.

No. 253. 'A Wooded Lane—Warwickshire,' J. C. WARD. The disposition of light in this work is sufficiently natural: it is throughout very highly elaborated; the foliage would, however, be better, were each touch not so positively individualised.

No. 263. 'Squire Thornhill introduces himself to the Vicar of Wakefield's Family,' J. NOBLE. The party are seated in an arbour; the girls are entertaining their guest with music; the Vicar and Moses occupy the right, Mrs. Primrose is on the left, and the Squire is, also on the left, the most prominent figure. The arrangement is well managed: the figures are substantially worked out, and the colour is spirited. It may, however, be suggested, that all the characters would have admitted of a greater degree of refinement.

No. 275. 'The Sea-Shore,' H. SHIRLEY. There is much poetic feeling here, but it wants decision in drawing and execution.

No. 278. 'Glen Scene—near Linton, Devon,' J. TENNANT. In this and the other works of the artist, it may be observed that there is no treatment of the ruder forms of nature in order to reduce them to prettiness; the interpretation seems to be given with the most incorruptible integrity.

No. 276. 'Fruit,' ELIZABETH RUMLEY. A composition of grapes and other fruits, painted in close imitation of nature.

No. 285. 'Sunset—North Devon Coast,' W. WEST. The subject is a range of rocky cliffs, which, together with the beach below, seem to have been worked from accurate studies. The evening effect is satisfactorily sustained.

No. 287. 'The Condemned,' H. HALL. We notice this picture in order to instance the bad taste shown in the selection of the subject—a poor, worn-out, gray horse, awaiting in the horse-slaughterer's yard the stroke of the pole-axe. There was a time when this class of subject was more common—we see little of it now; its associations are of the worst odour.

No. 288. 'Near Brilwell, Nottinghamshire,' B. SHIPHAM. A small production—the subject of a very ordinary kind, but it is throughout executed with good feeling.

No. 292. 'Mariana,' C. EARLES. A study of a female head, accurately drawn and agreeably coloured.

No. 296. 'Kingley Vale, Sussex,' VICAT COLE. A passage of scenery, apparently from the Sussex Downs, coloured, it would seem, strictly according to nature. We appreciate the feeling with which this picture has been executed. Atmosphere is generally overdone, but here, in the middle distance, more air might have been given. The tone of this picture shows great independence and a valuable power in translating literally from the face of nature.

No. 302. 'Portrait of the Rev. John Temple,' W. GILL. A small portrait, executed with the utmost nicety of touch, but perhaps, as to colour, too warm.

No. 308. 'The Source of the Cray, at Orpington, Kent,' W. S. ROSE. A close scene, consisting of a weedy pool, enclosed by trees. The water with its reflections, and the long grass by which it is surrounded, have much natural truth. The general colour of the foliage is disturbed by the presence of a tree in the yellow or brown leaf; it had been better, in the spirit of Constable's reply to Sir George Beaumont, to have left out the brown tree altogether.

No. 315. 'Whitby Beach, with a distant View of Sandsend,' G. CHAMBERS. A small picture presenting a group of boats in the middle distance—this, the coast view, water, and sky, are brought forward with taste and feeling.

No. 319. 'The Happy Mother,' E. F. HOLT. The figures are small, but are accurately drawn and altogether agreeably circumstanced.

No. 320. 'Brecknock Beacons from the Craig,' J. TENNANT. The treatment of the descent of the light through the cloud is a felicitous rendering from nature. There is generally a diffidence of bringing down rays of light in a manner so decided, but the effect here is judiciously managed, insomuch that the sky is not broken up, nor does the ray importune the eye. The expression of air, and also of light, is treated without colour; it is therefore felt for what it is intended. The subject is well chosen; a characteristic example of Welsh scenery.

No. 327. 'The Capitol—Temples of Concord, Jupiter Tonans, and Triumphal Arch of Septimus Severus in the Forum at Rome,' F. FORTT. There remains but little of the ancient edifices mentioned in the title, whereof to form a picture; what is left, however, seems to be presented without exaggeration. The composition is creditable in colour and effect, but it is somewhat hard in execution.

No. 329. 'Fly not yet,' H. L. ROLFE. This is the entreaty of a trout to a fly at which he is in the act of rising.

No. 332. 'Resting,' T. CLATER. A group of a mother and two children resting on their way home from gleaning; figures thus disposed in an open scene are generally agreeable in effect.

No. 333. 'Gaieté,' D. KENNEDY. This is very like a French picture in manner. It is a group of two *quasi* nude female figures, having their backs turned to the spectator; the lower limbs of one are too heavy, and there is something wrong in the upper part of the same figure; but the group and the components by which it is supported are exquisite in colour. The figures are like those of Pradier; indeed they have all the voluptuous *abandon* which he has introduced not only into French sculpture, but also into the figure painting of that school.

No. 334. 'The Gleaner,' A. FUSSELL. A rustic figure seated; a very careful study.

No. 345. 'Fruit, &c.,' W. DUFFIELD. Consisting of black and white grapes, plums, and other fruits imitated with very great truth.

SOUTH-WEST ROOM.

No. 351. 'View on the Thames,' painted on the spot, S. PERCY. The subject is a proximate section of some backwater on the river closed by trees, the masses of which are relieved and divided in a manner to show that nature has been consulted. As in all the nearer passages of the productions of this artist the foreground is rich in effective material.

No. 354. 'A Robin hath fled from the Wood to the Snug Habitation of Man,' W. S. P. HENDERSON. The robin, driven by the severity of the weather, for the ground is covered with snow, has approached a cottage-door, and solicits food from a group of young cottagers at the door. The picture is remarkable for its very high finish, which, by the way, is here and there carried to an undue degree of hardness.

No. 355. 'A View of Lisbon from Almeda,' W. TELBIN. A small picture, of excellent quality, only it may be observed, Lisbon is not sufficiently defined: the city looks like a cloud on the right of the view: the near buildings, boats, figures, and various incidents, are all introduced with masterly power.

No. 357. 'On the Conway—North Wales,' G. SHALDERS. The mountainous distances and nearer gradations are described with perspicuity: the winding of the river and the other dispositions constitute a subject of a remarkably picturesque quality.

No. 368. 'Keeping Guard,' J. HARDY, Junior. There is in this composition the head of a pointer, which is accurately drawn, skilfully painted, and strikingly characteristic. It is a sporting picture, of which the components are tastefully brought together, and painted with clearness and decision.

No. 372. 'St. Giles and St. James,' T. EARL. The story is of two dogs; the one the mongrel of a crossing-sweeper, the other a sleek pet spaniel, which, we are told by a bill on the wall, is lost. The pith of the episode lies in the manner in which the animals discourse: the composition is everywhere full of narrative.

No. 373. 'Holy Mountain, Abergavenny,' J. TENNANT. There is a charming alternation of light and shade running through this picture even to the mountain, the sunlight on which is broken by the fleeting shadow of a cloud. Below the mountain a clump of trees breaks the more airy tints; and in the nearest section, the immediate base of the composition, the water, grass,

trees, and other objective, are rich, warm, and transparent.

No. 378. 'He went out and wept bitterly,' C. Rolt. A head of Peter, we presume after his denial of Christ. It is in profile, and of the size of life; the pose and expression significantly express the idea conveyed in the quotation which stands in the place of a title. It is painted with firmness; but it reminds the spectator of one of the heads of Raffaelle.

No. 392. 'Le Souvenir,' W. D. Kennedy. This is a profile head of a girl; it is captivating in colour, and masterly in manipulation. The little white clouds which flit about the head assist the effect, and wonderfully enhance the colour. Under such circumstances we have no right to complain of them; but we still do feel that they are not of the sky, and yet are in it.

No. 400. 'An Incident in the Slave-Trade—the Separation of a Mother from her Child,' T. Roberts. This is not an American incident; it is an Oriental scene, and the actors are pious Mussulmans. The picture is powerful in colour, independent in composition, and the figures are characteristic, and firmly painted.

No. 406. 'Hotspur and the Letter,' F. Cowie. Hotspur is seated, and Lady Percy hangs over him in her anxiety to share his secret. The Percy wears a loose surcoat, open in front, below which is seen a plate corslet; the lady is draped in blue. There is much taste and good feeling in the work, but it is, unfortunately, everywhere deadened by heavy glazings.

No. 412. 'At Ghent—Old Gateway of the Castle built by Baldwin Bras de Fer,' L. J. Wood. All the forms in this view are very scrupulously worked out; the tower is rich and harmonious in colour, and the minor and remoter objects are defined with great nicety. The tower itself derives force and substance from the clear sky to which it is opposed.

No. 415. 'Isabella,' C. Earles. This is Keats's Isabella; she is seated, and presented in profile, looking upwards; the features are endowed with an appropriate sentiment.

No. 416. 'Wind dead on Land—Vessel driving ashore,' G. Chambers. We see here a brig borne on the wave, which must carry her on to a reef of rocks. The subject is carried out with spirit; the movement of the vessel, and of the water, is highly successful; but in other parts of the picture, as in the cliffs, there is a looseness of execution which sorts ill with the excellent quality of other passages of the work.

No. 418. 'The Gleaner,' T. P. Hall. A half-length study of a child, drawn with scrupulous care, and animated in expression, but objectionable in colour. The head-dress, by the way, is in bad taste.

No. 420. 'Calm Evening on the Coast of North Wales,' Alfred Clint. A class of subject to which this artist does entire justice; the view consists principally of a breadth of a flat sandy coast, with a section of the tranquil surface of the sea, seen under an effect of sunset. The sky is full of colour, with a felicitous expression of depth and gradation; and the shore and water powerfully assist the theme by repeating the warmth and lustre of the sky.

No. 428. 'Quiet Pool on the Mawddach, North Wales,' H. J. Boddington. The mountains in this composition are full of detail, yet very soft; and all the masses are maintained firmly in their places, notwithstanding the sometimes deep shades by which they are made out. It is a large picture, showing some of the finest features of Welsh scenery.

No. 432. 'Oldbury and the Downs, from St. Martha's, Surrey,' Vicat Cole. In the interpretation of this view there is great honesty of purpose; it looks like a faithful representation by an artist who endeavours to see nature as it is. In some pictures we are shown objects under ordinary circumstances at the distance of only half a mile, through an atmosphere sufficiently dense to represent a distance of twenty miles; on the contrary, in this picture, there is not air enough, and the execution is somewhat hard.

No. 441. 'A View of Port Appin, Western Coast of Scotland,' J. Danby. This is an evening effect—the material is slight, a coasting vessel aground in shallow water, and a background of high land dimly seen through the haze. The artist has before painted subjects very similar, but we think with greater success.

No. 445. 'Landscape and Figures near Caldecot Castle,' W. W. Gosling. The objects in this work are brought together with unexceptionable feeling; there is a stream, a bridge, a very telling group of trees, with figures and other objects, constituting the best picture we have seen exhibited under this name.

No. 450. 'Fishing Boats off Quillebœuf, Mouth of the Seine,' C. Bentley. By the treatment here adopted a very picturesque interest is given to this section of the scenery of the Seine; it is one of the most graceful of the recent compositions of the painter.

NORTH-EAST ROOM.

No. 461. 'Portrait of Mrs. J. G. Lye,' W. Salter. A half-length portrait of a lady; the features are life-like, and painted with clearness of colour and firmness of touch; the simplicity of the treatment gives substance to the figure.

No. 468. 'The Gleaner,' G. Wells. A small figure: the head is drawn and painted with scrupulous nicety.

No. 482. 'Robinson Crusoe's Second Morning on the Desert Island,' G. Stubbs. There is in this work evidence of power and invention. Crusoe is kneeling, and in the act of prayer, near a tent, which he has formed by extending blankets upon poles. The ground is strewn with salvage from the wreck, which, together with local incident, forms a highly interesting picture. It cannot be very well seen where it hangs: it is, however, obviously in the manner of the French school. The harmony is disturbed by the blues in the cliffs.

No. 483. 'Cochem, on the Moselle,' G. Cole. A large picture, presenting one of the most attractive passages of the scenery of the romantic Moselle. The combinations are well maintained, and due justice is done to the whole.

No. 487. 'Interior of a Cottage,' J. Hardy. Perhaps not so agreeably treated as other similar subjects recently exhibited under this name. It is full of careful elaboration, but in the perspective of the upper part there is something objectionable.

No. 489. 'The Turkish Scribe,' C. Smith. This subject is a necessity with all painters who travel in the East. Here the scribe is not writing, but he is reading—of course a love-letter—to a Turkish woman, who stands immediately behind him. On the score of character the two figures claim a high degree of merit.

No. 490. 'The Forsaken,' C. Rolt. A study of a female figure wearing a classic drapery; but we know her not: she is not Ariadne, nor is she Dido; she is not Calypso, nor Penelope, nor the tenderly reproachful Œnone; in short, she is not of the forsaken ones at the expression of whose griefs we have whilom assisted.

No. 507. 'Repose,' T. F. Dicksee. In this picture is represented a sleeping child, of which only the head is seen; the features are well drawn, and fresh and life-like in colour; the composition is made out by the bed-furniture.

No. 524. 'A Girl Knitting,' E. R. Smith. The figure is attired as a French peasant girl; she is presented at full length, and seated. She is entirely unaccompanied by accessory, being relieved by a plain background, which may represent a wall on which the sunlight is partially thrown through a window. With such studious simplicity of treatment the picture is one of the best of its class.

No. 527. 'The Dead Bird,' T. Y. Gooderson. A little girl holding a dead canary; the expression of the features supports the proposed sentiment; the head is forcibly painted.

No. 539. 'The Sick Tenant,' C. Couzens. In the style of this work there is an independence which demands notice. The scene is an ordinary bed-chamber, painted without any attempt at the introduction of forms effective in composition, but as well as it can be seen, the execution is most curiously minute. Besides "the sick tenant," who is in bed, there are two other figures, wearing every-day female attire, not less carefully drawn and painted. The picture is a spirited and independent essay.

No. 542. 'A Study from Nature on the Conway, North Wales,' W. J. Ferguson. The river and the screen of trees which shades its left bank run into the composition, the executive feeling of which evidences the truth of the assertion in the title; but the water is described in a manner very unusual, being, as well as we can see it, without depth, lustre, or reflection—in short, without the primary qualities of water.

No. 546. 'Landscape and Cattle,' G. Cole. A small composition simply what the title professes, but we think in the minor productions of the painter there are dispositions in colour and chiar-oscuro, superior to the like qualities in larger works.

No. 548. 'View in Italy,' J. B. Pyne. This picture is an essay in the realisation of sunlight, and the peculiarity of the principle on which it is executed is, that the gradations of shade do not descend below middle tones; truth, and we may add force, are therefore sacrificed to breadth, although the latter is by no means inconsistent with breadth. The forms of the composition are of the most picturesque kind—the subject being a section of a gallery running along the side of a mountain which overhangs a lake, the view being closed by distant mountains. The artist is essentially a painter of English scenery, and no artist who has yielded to his first inspirations at home, can ever forget the witchery of his native atmosphere: Turner never could; we see his Carthage and his Venice in the same misty envelope in which is presented to us his home subject-matter.

The collection of water-colour drawings is the best we have ever seen upon these walls; we have not space to do them justice according to their merits.

In conclusion—we rise from the consideration of this exhibition with the same impression with which we sat down,—that the preponderance of landscape reduces the figure-compositions to an inconsiderable proportion in the collection; inasmuch, that year by year, it is to be apprehended this body of artists will become exclusively a society of landscape painters.

BRITISH MUSEUM

SIR J. REYNOLDS, P.R.A. PAINTER.

T. W. HUNT, ENGRAVER.

SIR JOSHUA REYNOLDS.

FROM THE PICTURE IN THE VERNON GALLERY.

PRINTED BY B. HOLDGATE.

LONDON, PUBLISHED MAY 1ST, 1838.

SIR JOSHUA REYNOLDS AND HIS BIRTHPLACE.

THE introduction of the portrait of Sir Joshua Reynolds, the father of the English school of painting, is, unquestionably, a fitting opportunity for entering at some length on his history; but so much has already been written on the subject by various biographers, and what has been done is so well done, that we should in all probability have only dealt with the picture as we have with all others in the Vernon collection, had there not been peculiar inducements for departing from our ordinary course. William Cotton, Esq., of Ivy-Bridge, Devonshire, a gentleman whose name must be familiar to most of our readers as the founder of the "Cottonian Library," at Plymouth, notices of which have appeared in former numbers of our Journal,* has courteously placed in our hands a large mass of documents relative to the life and career of Reynolds, with permission to use them in any way we may deem suited to our purpose. A residence in the vicinity of the artist's birthplace, and an unqualified admiration of his genius, were found to be sufficient stimulants to urge Mr. Cotton to employ a large portion of his leisure hours in collecting these materials, which certainly exhibit much patient research and investigation. We believe it his intention to publish them *in extenso* at some not far distant period; their appearance will make a valuable addition to what Northcote, Cunningham, Beechy, and others, have written concerning Reynolds. In the meantime, without materially encroaching on the interest of the forthcoming volume, we avail ourselves of the author's manuscripts for much of the information contained in the following narrative. Mr. Cotton has also kindly supplied us with several of the drawings, sketched by Mr. S. Cook, of Plymouth, which form our illustrations, and for others we are indebted to our friend Mr. Geudall, of Exeter.

The head of a distinguished family, provided his genius be not greatly outstripped by those who inherit it; the discoverer of some scientific application destined to benefit the human race, though others may have the honour of perfecting it; the original propounder of some creed or doctrine, political or otherwise, which the civilised world adopts as a rule of life and conduct; and the founder of a great school of Art, stand in similar relationship to each other, and are recognised as benefactors of mankind. It is thus that Watt is regarded as the inventor of the steam-engine; Harvey, as the discoverer of the theory of the circulation of the blood; Jenner, as the introducer of vaccination; Wickliffe, Luther, and Calvin, as the promulgators of Protestantism; Huskisson, Canning, and Peel, as the leaders of a new sect of political economists; Cimabue, as the reviver of the art of painting in the dark ages; and Reynolds, as the father of a great national school of Art, which at present stands unrivalled, in most respects, by any that exists throughout Europe. Each and all of these men were destined to create a revolution in the affairs and circumstances of life, in accordance with their respective gifts, and though opinions may differ, as to the relative good effected by some, there can be none as to the position of eminence each is entitled to hold in his sphere of action.

It is not a little remarkable that prior to the appearance of Reynolds, England had not produced a single great painter. If we go back to the time of Elizabeth, the "Augustan Age" of our history, as it is generally considered, science and literature of every kind presented a list of great names such as no country before or since could boast of at any one given period. The Commonwealth, and the reigns of the three monarchs which immediately succeeded that of the "virgin queen," also contributed their illustrious authors, while English Art, except architecture in the persons of Wren and Inigo Jones, was yet scarcely looming in the distance. This is the more surprising when we recollect that some of the most honoured among the old painters had been in England, and might have given an impulse to native genius, if any existed. Holbein, More, Vandyke, and Rubens, besides Lely and Kneller, men of inferior mark, it might naturally be supposed, would by their example have called up a race of painters, able in due time to supersede the necessity of calling in foreign aid. Moreover, during the sixteenth and seventeenth centuries, the works of many of the most distinguished Italian and Flemish painters had been brought hither. Henry VIII. had founded a small picture gallery to which Charles I. added largely and attractively, while the nobility of the land expended considerable sums in the purchase of paintings, the nucleus of not a few of those fine collections which even now adorn the "baronial halls" of England. Still none of these things operated to the development of native talent; almost another century rolled away, reckoning from the time of the second Charles, before the pencils of Hogarth, Reynolds, Gainsborough, and Wilson, showed that the art of painting had taken root and was springing up in English soil.

It is not our intention here to offer a detailed memoir of him whose name appears at the commencement of this paper; the biographers already alluded to have rendered this unnecessary; and what they have omitted the forthcoming volume of Mr. Cotton will doubtless supply: our object is to glean such matter from the documents kindly lent to us by this gentlemen, as may be of general interest to our readers.

In a valley near the high-road from Exeter to Plymouth, not the road travelled by the "iron-horse," but that which some five and twenty years since was passed over by the "Defiance" and a dozen other public conveyances, as rapidly as four "thorough-breds" could draw them,

PLYMPTON, FROM THE CASTLE WALLS.

and about five miles from the latter place, stands the picturesque *town* of Plympton, which aspired to the dignity of a *borough*, till that ruthless innovation upon snug parliamentary seats, the Reform Bill, stripped it of the honours it had worn since the days of Edward I.,—honours, which in the reign of James II., were held by Sir Christopher Wren, whom, conjointly with Mr. R. Strode, the burgesses of Plympton sent to parliament to represent their interests. The town itself is but small, and though very prettily situated, now has little to show that would interest the lover of antiquities, except the ruined walls of the ancient "keep," or circular tower of its castle, once of considerable magnitude, and erected, like many other similar buildings in the west of England, upon a lofty, conical-shaped, artificial mound of earth, a peculiarity which has caused the archæologist to assign to such structures, a date coëval with the Conquest, or anterior to it.* Plympton contains about two hundred houses, some of which, in the principal street, are built on arcades extending over the foot-way. The TOWN HALL bears the date 1696; it is a substantial edifice, having a paved court in front, over which is the council-chamber, supported by circular-headed arches, resting on granite columns; a quaint and picturesque character is, by these architectural introductions, given to the street.

The parish CHURCH of Plympton is not large, yet sufficiently apportioned to the wants of the inhabitants: it does not seem to be of very ancient date, but we learn from Mr. Cotton's MSS., that it appears to have been originally a chantry-chapel to the church of Plympton St. Mary, and was first dedicated to St. Thomas à Beckett, and afterwards to St. Mauritius, "Knight and Martyr," as Leland designates him.* It stands on the north-side of the town, near the castle, and has a square tower of rather imposing elevation, somewhat less than one hundred feet in height.

Topographical history very frequently records the fact of a place, in itself of no importance or pretensions, often assuming both from the incidental

* The Plymouth "Cottonian Library" is open to the public every Monday: it contains a valuable collection of prints and drawings, inherited by the donor from his maternal uncle, Charles Rogers, F.R.S., author of "Imitations of Drawings, with Lives of the most eminent Painters," 2 vols., fol., 1778.

* Leland, who flourished towards the middle of the sixteenth century, says, in his "Itinerary":—"After that I passed over Plym river, I rode about half a mile along Torey brook, whose color is always redde, by reason of the sand it runneth on, and carryeth from the tynne works with it: and so on to Plymtown Marie, so called because the church there is dedicated to our Ladye. This glorie of the towne stood by the Priory of Black Chanons, then builded and richly endowed with lands—Plymtown Thomas is a quarter of a mile from Plymtown Marie, so called of Thomas Beket; but now the church there is of St. Mauricius. In the side of the towne is a fair large castelle, and dungeon in it, whereof the waulles yet stand, though the lodgings be clean decayed."

* "St. Mauritius was commander of the Theban legion in the time of the Emperor Maximilian, and suffered martyrdom, with the whole of his men, who were Christians, at Agaunum, in Savoy (now called St. Maurice), in the presence of the emperor, about the year 296, because they refused to sacrifice to the heathen deities. The bones of these martyrs were afterwards dug up, and sent into various countries, where churches were erected to their honour."

circumstance of some distinguished character being born there, and hence the rural village, or the scarcely more populous town, becomes a shrine to which pilgrims resort for long ages. Arezzo and Arquá, the birth-place and the tomb, respectively, of Petrarch, are still remembered and visited by the admirers of the Italian poet; Stratford-upon-Avon would, in all probability, have never risen from its comparative obscurity

THE TOWN HALL, PLYMPTON HIGH STREET.

as a mere country-town, if the "poet of all ages" had not given it an immortality; and so Plympton, despite the picturesque beauty of the surrounding scenery, would scarcely have induced a traveller to turn aside from his path, and linger awhile amid its old-fashioned dwellings, if there had not been born and reared among them, one whose name is the most prominently connected with the English school of painting: Plympton will not be forgotten, while the genius of Reynolds survives to keep it in remembrance.

The date of Sir Joshua's birth is July 16, 1723, about two months after the death of Sir Godfrey Kneller, who, for many years, had monopolised the patronage of the great as a portrait-painter. The father, grandfather, and two uncles of Reynolds were all in holy orders, and the first-mentioned of these was master of the GRAMMAR SCHOOL of Plympton.* Northcote, as well as other biographers of Sir Joshua, speak of his father being rector of Plympton Maurice, as the town is usually called, but there is not any existing authority for such a statement; in truth, the records of the parish positively contradict it. But Mr. Cotton's researches have enabled him to ascertain that the worthy priest was a Fellow of Baliol College, Oxford, a fact insignificant in itself, but interesting from the manner in which it was discovered. The communication was made to Mr. Cotton by a gentleman resident in Torrington, Mr. W. E. Price, who had seen in the possession of his relative, Captain Palmer, a letter from Young, the author of the "Night Thoughts," addressed to "Mr. Samuel Reynolds, Fellow of Baliol College;" and a reference to the register of the college authenticated the fact. Although well qualified for scholastic duties by his classical and general attainments, in other respects he seems to have been ill-suited for the office he held in the grammar-school; and before his death, it is said that the number of his scholars was actually reduced to *one*. It may be presumed that the number of pupils had increased considerably, since Haydon was there in 1798-9, under the Rev. W. Haynes; for he says in his recently published biography:—

"Haynes put me back into Phædrus, though I read Virgil and murdered Homer at Bidlake's;* and going regularly on, as I ought to have done at first, I got into Virgil and Homer again, and for the last six months I was the head-boy of the school." The school must, however, have again declined, as a writer, so far back as 1837, remarks:—"Though endowed with estates, producing upwards of 200*l.* per annum, it has been useless for twenty years or more, the office of master having been converted into a mere sinecure." A portrait of the Rev. S. Reynolds, painted by his son at an early age, which was formerly in the possession of his great nephew, the late Dean of Cashel, is now in the Cottonian Library at Plymouth: it is in profile, and represents a countenance placid and benignant, fully bearing out the known character of this excellent but simple-minded man. The declension of his school, even though it may have subjected him to the charge of incapacity, caused him no uneasiness of mind: possibly some ill-natured person may remark, that, inasmuch as there was a fixed emolument derivable from the office, whether the pupils were few or many, the matter could concern him but little. It seems, however, a more just estimate to form of him, that his natural evenness of temper and kindly disposition enabled him to bear success or disappointment with equanimity. An anecdote, one of many that might be adduced, is related in the papers before us, which proves his simplicity of manners, as well as a certain eccentric absence of mind. He one day returned home from a ride on horseback, with only one boot on; he had dropped the other on the road without missing it: when the bootless foot was pointed out to him, he composedly remarked,—"Bless me, it is very true, but I am sure I had them both when I set out from home."

Of eleven children, five of whom died in their infancy, claiming the paternity of the worthy schoolmaster, Joshua was the seventh. Most of his biographers have noted the mistake in the registry of his baptism, where it is written *Joseph*. A *fac-simile* tracing of the entry, and of the correction reads thus:—

45. Baptisms for ye year 1723.
See memorandum
page 47.

Joseph, son of Samu^l^ Reynolds, clerk, bapt^d^ July ye 30th.

47.

Memorandum—In the Entry of Baptisms for the year 1723, the person, by mistake named Joseph, son of Samuel Reynolds, clerk, baptised July 30th, was Joshua Reynolds, the celebrated painter, who died February 23, 1792.

There is little doubt of those entries being authentic transcripts, for they were received by Mr. Cotton from the clergyman of Plympton, but they strike us as being somewhat singular. They seem both to be written by the same hand, and yet this could scarcely be, as the latter entry must evidently have been inserted after Sir Joshua's death, to which event it refers; and consequently nearly seventy years must have intervened between them: and it is also strange that during this long period the baptisms at Plympton church should only fill two or three pages of the registry at the most, as will be seen by reference to the folios in which the above entries appear.*

PLYMPTON CHURCH.

It is impossible, even in a short notice, as this

* The Grammar School of Plympton was founded and endowed in 1658; the building was erected in 1664. The school-room is a spacious apartment, with large perpendicular windows of five lights at the east and west ends, three square-headed windows of three lights, with granite mullions and transoms, in the south wall, and by two similar windows in the north wall. The master's desk is placed at the east end under the window, and over the entrance door, in the centre of the north wall, is a small gallery. The ceiling of plain unornamented wood, and the bare whitewashed walls, give a mean appearance to a room of fair and goodly proportions. Its nakedness is only relieved by a rude cornice of no sculptural pretensions, and by two shields coarsely emblazoned with the armorial bearings of the families of Hele and Maynard, the original founders of the school; the former being the real benefactor, as bequeathing certain property for charitable purposes, the latter, a "sergeant learned in the law," was Hele's trustee. Underneath the school-room is an open arcade, or cloister, with a range of six granite columns, having square capitals, and surmounted by pointed arches, on the south side. In the centre of the north wall is an ancient-looking doorway, with an oaken door leading to the staircase, on the wall of which, as you ascend, might lately have been discovered, although it is now obliterated by whitewash, some faint resemblance to the name of Reynolds. In the school-room above, another artist, B. B. Haydon, who was also a pupil in this institution, has also inscribed his name; the signature is much more legible than that of his predecessor.—*Abridged from Mr. Cotton's MSS.*

* The Rev. Dr. Bidlake, head-master of the Plymouth Grammar School. He was, writes Haydon, "a man of some taste. He painted, and played on the organ, patronised talent, was fond of country excursions, wrote poems which nobody ever read, one on the 'Sea,' another on the 'Year.' I remember him, with his rhyming dictionary, composing his verses, and scanning with his fingers. He was not a deep classic, but rather encouraged a sort of idle, country-excursion habit in the school; perhaps, however, he thus fostered a love of nature. All I know of hydraulics, pneumatics, astronomy, geography, and mathematics, I learned of him; but it is so very little, that I suspect he put us off with amusement for instruction. Finding that I had a taste for Art, he always took me, with another boy, from our studies, to attend his caprices in painting. Here his odd and peculiar figure, for his back was bent from fever, induced us to play him tricks. As he was obliged to turn round and walk away, to study the effect of his touches, we used to rub out what he had done before he returned, when his perplexity and simplicity were delightful to mischievous boys. Once he sent my companion to cut off the skirt of an old coat, to clean his palette with, and the boy cut off the skirt of his best Sunday coat. Poor dear Dr. Bidlake went to Stonehouse Chapel in his great coat the next Sunday, and when he took it off to put on the surplice, the clerk exclaimed in horror, 'Sir, somebody has cut off the skirt of your coat!'"—*Autobiography of B. R. Haydon.*

* Mr. Cotton explains this matter by assuming that the words "who died Feb. 23, 1792," were added after the correction was made; he says "they appear to have been written with a different ink, though the old writing is evidently copied," yet, in the tracing submitted

professes to be, of the leading events of a great painter's life, to speak of them without trenching upon ground which has long been broken up by previous writers and almost exhausted; we shall do so, however, in as small a compass as we can. It was while receiving the ordinary education of a boy in his father's school that young Reynolds first evinced a taste for the profession in which he became so distinguished. He had acquired some little knowledge of the rudiments of Art from copying the drawings done by his sisters; and his inclination received a strong bias from meeting with the "Jesuit's Perspective," which chanced to be in his father's possession, and which the child (he was then only eight years old) eagerly perused, and attempted to apply its rules in a drawing he made of the CLOISTERS. On showing it to his father, the latter exclaimed, "How this exemplifies what the author of the 'Perspective' says in his preface; that by observing the rules laid down in this book, a man may do wonders, for this is wonderful." This drawing, together with another specimen of the young artist's talents, is carefully preserved in the family of the Rev. John Palmer, brother of the late Dean of Cashel, before spoken of. The other drawing is the sketch of a bookcase, made at the back of a Latin exercise; at the bottom of it his father has written, "Done by Joshua in school-time, out of pure idleness."* But Joshua doubtless felt that this hour of idleness was but the dawn of a long and brilliant day, the memory of which will never fade while British Art survives. He soon began to try his hand on sketching portraits of his friends. We have before us an engraving by S. W. Reynolds (the well-known engraver, but not a relative of Sir Joshua's), dated 1822, of a portrait of the Rev. Thomas Smart, vicar of Maker, near Mount Edgecumbe, who died in 1735; consequently it must have been painted before the artist was twelve years of age; in composition, drawing, and expression, the work looks like that of the veriest tyro, but we can somehow fancy it to be a faithful likeness.†

Jacob Catt's "Book of Emblems," a curious old work, a copy of which was brought over to this country by Reynolds's paternal great-grandmother, was another favourite book of study and reference with him at this time; but that which afforded him most pleasure, and greatly influenced him in his desire to become a painter, was Richardson's "Essay on the Theory of Painting," a book almost forgotten in the present day, but full of most interesting remarks and philosophical truths. The perusal of this treatise fixed the destiny of the youthful artist.

He was now approaching a period of his life when it was necessary to determine something with respect to the future. His father appears to have hesitated for some time as to whether he should practise the art of healing, or the art of painting. By the advice of Mr. Cranch, a gentleman of Plympton, and a friend of Reynolds's family, it was at length decided to gratify the youth's inclination towards the latter profession, and to place him with Hudson, who was then looked upon as the best painter of portraits in England. Young Reynolds himself remarked, when the proposition was made to him respecting the choice of a profession, that he "would rather be an apothecary than an *ordinary* painter; but if he could be bound to an eminent master, he should choose the latter." He had heard of Hudson's fame, and was perfectly satisfied with the arrangement; in October, 1740, he joined his future master. Mr. Cotton's papers contain some highly interesting letters, and extracts of correspondence, on the subject, from Mr. Reynolds, sen., to Mr. Charles Cutliffe, an attorney at Bideford, who seems to have taken some share in this all-important matter; they are taken from the autograph copies of the late Mrs. Gwatkin, of Princess Square, Plymouth, a relative of the family, and have never yet been published. We subjoin one which shows that the good old man had some misgivings lest the term of his son's apprenticeship might interfere with the profitable practice of his "trade" at the

THE GRAMMAR SCHOOL, AND HOUSE IN WHICH SIR J. REYNOLDS WAS BORN.

expiration of his servitude. The letter is dated Oct. 7th, 1740, and, as it would seem, was taken to Mr. Cutliffe by young Joshua.

DEAR SIR,—

As my son is come to wait on you, and to obey orders, I have nothing to do but to thank you for your management and trouble in this affair. Every thing that is necessary to be said, my son will be better able to say by word of mouth. Only one thing, lest it should be forgot, which your son may be best able to determine, whether Joshua may suffer any prejudice hereafter by being bound for 4 years (which undoubtedly in itself is preferable) instead of seven; if so then I suppose alterations may be made without an additional charge, for Joshua's work will then be worth his diet. I am apt to believe it otherwise by my brother Potter's case, who did not serve but a few years in London. Things are much better as they are without any alteration, unless there be a real inconvenience therein, as that he will not be able to practice his trade in London without molestation, or enjoy any other privileges which 7 years prentices do.

I am,
With humble service to your son,
Your most obliged Servant,
S. REYNOLDS.

The old gentleman evidently here alludes to an old established privilege of the city of London

PLYMPTON CASTLE, FROM THE NORTH-EAST.

which existed, and may even now be in force for aught we know, forbidding a person to exercise his "trade" within the bounds of the city who had not taken up his freedom; an apprenticeship of seven years to a freeman entitled the servitor to this privilege. The Arts seem to have been then looked upon as a trade, hence the apprehension that the four years' servitude would prevent Joshua from practising "without molestation."

An extract from another letter to the same gentleman, and written about a fortnight after the arrival of young Reynolds at the house of Hudson, shows how deeply the father felt interested in the step his son had taken:—

"When it" (the arrangement with Hudson) "is ended, I shall tell you you have ended one of the most important affairs of my life, that which I have looked upon to be my main interest some way or other to bring about. And you have not almost brought it about, but, as if Providence had breathed upon what you have done, every thing hitherto has jump'd out in a strange unexpected manner to a miracle. * * * As if a piece of good fortune had already actually befallen my family, it seems to me I see the good effects of it already in some persons' behaviour." In a postscript he says,—"Joshua has behaved himself mighty well in this affair, and has done his duty so faithfully that I am the

to us, seemed so uniform in character, as to cause no doubt of the whole being written by the same hand.

* Malone speaks of this drawing being, or having been, in the possession of Lady Inchiquin, afterwards Marchioness of Thomond, whose maiden name was Palmer: she was niece to Sir Joshua.

† "The tradition in Mr. Smart's family is, that this portrait was painted in a boat-house on Cremyll beach, under Mount Edgecumbe, on canvas which was part of a boat-sail, and with the ordinary colour used by ship-painters: it is still in existence, and its present appearance seems to corroborate these facts. Young Reynolds is presumed to have been passing the holidays at Mount Edgecumbe, with one of the sons of Richard Edgecumbe, Esq., who afterwards became the first Lord Edgecumbe, the "Dick Edgecumbe" mentioned in Walpole's correspondence. Mr. Smart was the tutor of Richard Edgecumbe, and it is said that the artist sketched the portrait on his thumb-nail while in church, and afterwards transferred it to the canvas in the boat-house. Mr. Edgecumbe was the patron of the borough of Plympton, which accounts for the intimacy that existed between the boys. The picture for many years hung at Mount Edgecumbe, and was subsequently sent to Plympton, and placed in one of the rooms of the corporation, of which Mr. Smart was a member. At a later period it was returned to its former locality, and was presented by its then owner to Mr. Smart's descendant and representative, D. Boger, Esq., of Wolsdon, Cornwall, by whom the facts here related were communicated to me."—*Mr. Cotton's MSS.*

more concerned in his behalf than I should otherwise have been."

It was, indeed, a "piece of good fortune" to Mr. Reynolds to have a son so gifted,—

"Tali ingenio præditum,"

one, too, who had discernment and ambition enough to determine to serve only under the "best master" that England could then show. The youth under any tutorage would doubtless have become

THE CLOISTERS OF THE GRAMMAR SCHOOL.

a great painter; but the consciousness that the eye of the first artist in the country was over him, must have greatly stimulated his exertions. The expectations of his family as to what might be his future success in a pecuniary point were not large, whatever honour they expected him to derive from his profession. Hudson was to receive, as we learn from another letter to Mr. Cutliffe, the sum of 120*l.* as a premium with his pupil, of which one-half was to be paid by the father, and the remainder, it is presumed from the following extract, the youth engaged to pay when he was in a position to earn money for himself:—

"Joshua is very sensible of his happiness, as being under such a master, in such a family, in such a city, and in such an employment,—and all by your means. As I have, in a manner, one-half of the money ready provided, if it please God I live so long as to the end of those four years, I have writ this post to my daughter, to desire her to furnish Joshua with the other half, *till he is able to repay her*, and to write to you to that purpose, and I doubt not she will do so, because it is in a manner her own proposal: for she said in a former letter to me, that she would much rather furnish Joshua with 60*l.*, than he should be put to a calling at which he would get 50*l.* a year less than he might at another that was better."

The gratitude of Mr. Reynolds to his friend, Mr. Cutliffe, shows itself, though not always in grammatical terms, in every letter he writes. In one he says:—"I ought surely to have writ to you upon account of the character which Mr. Hudson was pleased to give of my son, not to inform you of anything, but to tell you that your favours were beyond thanks, and beyond expression. * * * Mr. Warmel, the painter, was at my house on Sunday last; he looked upon two or three of Joshua's drawings about the room; he said not one of Mr. Treby's rooms had furniture equal to this; that they all deserved frames and glasses. You may see some of them at Molly's. * * * I am glad I am able in this manner to express my thanks to you for what you have done for Joshua. *You have done me a favour fit for a man of a thousand a year.*" And in another, dated August 3, 1742, he writes:—"As for Joshua, nobody, by his letters to me, was ever better pleased in his employment, in his master, in everything. 'While I am doing this I am the happiest creature alive,' is his expression. How he goes on ('tis plain that he thinks he goes on very well) you'll be better able to inform me. I dont forget who I owe all this happiness to, and I hope he wont neither."

The arrangement with Hudson was that he should take his pupil for four years, with the option of discharging him before the expiration of the term, if he thought proper. Notwithstanding the favourable prospects of mutual satisfaction which the connexion at first promised, and even for the first two years or so, it was not of longer duration, for it is alleged that the progress which Reynolds made roused the jealousy of his master, who soon found an opportunity of dismissing him. Hudson was so far from being dissatisfied with his improvement, that, on seeing the portrait of an elderly female servant of the family, which Reynolds had painted, he is said to have been jealous of the rising talent, and to have predicted the future success of his pupil. This picture having been accidentally seen among the portraits in Hudson's gallery, obtained so universal a preference over them, that the jealousy which a first view of the work had excited, was materially strengthened by this unfavourable competition; and the mortified professor, who had long been without a rival, could not calmly contemplate the possibility of finding one in the person of a juvenile proficient in the art, who had so lately applied to him for instruction.* When a man attempts to commit an act of injustice, he very frequently sets about it in a disingenuous, circumlocutory way, that greatly enhances the injury. Hudson had no real ground of complaint to make of his pupil, and even his alleged misconduct was no justification of the punishment, if so it can be called, which followed; it was a paltry subterfuge to conceal the real motive for getting rid of his young rival. He requested the latter to take a picture to Vanhaaken, an artist whom Hudson employed to paint the draperies to his portraits, but the evening being wet when the order was given, it was not executed till early the next morning, yet in sufficient time for the purpose required. When Hudson heard of the delay, he charged his pupil with disobeying his commands, and ordered him to leave his house at once. Young Reynolds entreated him to submit the case to his father, ere proceeding to this extremity, but the master was inexorable, so the youth departed and took up a temporary abode at the house of an uncle in the Temple, from which he wrote to his father to acquaint him with the circumstances of his dismissal; Hudson wrote also, as we gather from the following extract from a letter addressed by the elder Reynolds to Mr. Cutliffe, and dated August 19th, 1743:—"I have been twenty times thinking to write to you and could not find time, but now I must. As to Joshua's affair, he will give you a full account of it when he waits upon you, as he designs to do, and will be glad to present you with your picture, who have been so good a benefactor to him. * * * As I have not meddled with Joshua's affair hitherto, any otherwise than by writing a letter to Joshua, which never came to hand, and which I intended as an answer both to his letter and his master's, this resolution I shall persevere in, not to meddle in it, if I had I should have taken wrong steps. I shall only say there is no controversy I was ever let into wherein I was so little offended with either party. In the mean time I bless God, and Mr. Hudson, and you for the extreme success that has attended Joshua hitherto. I shall write no more to you about him. Joshua shall lay open the whole to you as to a father, as I know he may. I shall wave all compliments to you. He shall hear your reasons and you shall hear his." The result of this quarrel with Hudson was that Reynolds, now twenty years of age, returned into Devonshire, and, jointly with his two unmarried sisters, took a house at Devonport, or, as it was then called, Plymouth Dock, where he at once embarked in his profession of portrait-painting, and soon found abundance of sitters, for his father, writing to Mr. Cutliffe says, "Joshua is painting at the Dock. He has drawn twenty already, and has ten more bespoke."

VIEW NEAR PLYMPTON CHURCH.

Northcote, when referring to this period of Reynolds's life, which the latter told Malone he considered "as so much time thrown away," observes;—"At that interval of supposed negligence, I apprehend he was still making his observations on what he saw, and forming his taste; and although there were but few works of Art, as I have before noticed, within his reach in that county, still there were the works of one artist, who, notwithstanding he was never known beyond the boundary of the county in which he lived and died, was yet a man of first-rate abilities; and I have heard Sir Joshua himself speak of this painter's portraits, which are to be found only in Devonshire with the highest respect: he not only much admired his talents as an artist, but in all his early practice, evidently adopted his manner in regard to painting a head; and retained it in some degree ever after. This painter was William Gandy, of Exeter, whom I cannot but consider as an early master of Reynolds." *

* Beechy's Memoir of Sir Joshua Reynolds, prefixed to Bohn's edition of the artist's literary works.

* To be continued.

WHAT IS HERALDRY?

OR,

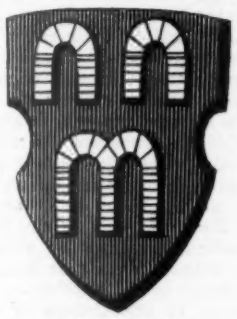
AN ENQUIRY INTO THE NATURE AND ORIGIN OF ARMORIAL ENSIGNS

IN CONNEXION WITH

HISTORY, BIOGRAPHY, POETRY, AND THE ARTS.

BY WILLIAM PARTRIDGE.*

ANOTHER curious, and not uninstructive feature of heraldry, is the singular assimilation between arms and family names. These have been called "punning arms," on the supposition that the arms were made as a pun on the name, or the name upon the arms; but instead of punning, would it not be more correct to say that this is recurring to first principles? or, in other words, it is reverting back to the practice of the most remote antiquity, when the name of every person or place had a symbolical meaning. The sacred writings are filled with such examples: from Adam, red earth, Abram, high father, Abraham, father of a multitude, Jacob, heeler, or supplanter, Israel, a princely prevailer with God; and the same fact applies to the names of places. And in very early examples it is highly probable, as suggested in the case of Hengist and Horsa, that the name may have been taken from the banner or coat of arms. We have a great many examples in English heraldry; as Forrester, three bugle horns; Archer, three arrows; Heron, Aries, three rams' heads; Leveson, three leaves; Hunter, three greyhounds and a bugle horn; Bannerman, already noticed; Grosvenor, and a great many



COAT OF ARCHES.

others. Arches, an old Devonshire family, bears gules, three arches, two simple, one double. Her-

COAT OF HERRINGHAM.

ringham, an old Dorsetshire family, bears gules, three herrings: these coats are here given. The

COAT OF HAWKER.

Hawkers of Essex, and of Wiltshire, bear sable a hawk standing on a perch, and belled as here

* Continued from p. 99.

given. William Le Breton says that Richard Cœur de Lion was recognised by his antagonist, William De Barr, by the lions grinning on his shield, but he says the ancestor of the Cornish family of Arundell bore six swallows on his shield (*Hirundelæ*), and from that derived the name of Arundell, which it will be seen is only a slight variation from his device, the six

COAT OF ARUNDELL (*Hirundelæ*).

swallows: the coat is here given. A still more curious example is that of Lockhart, who bears a heart gules, within a fetter-lock sable. After the death of King Robert the Bruce, in 1329, Lord James Douglas carried the heart of his royal master to the Holy Land for interment, and in memory thereof the Douglases bear in their arms a crowned heart. But Lord Douglas was accompanied by Sir Simon Locard of Lee, Lanarkshire, who in memory of the same event, changed his name to Lockheart, and added to his arms a heart within a lock, and the motto, "Corda Serrata Pando,"—I lay open locked

COAT OF LOCKHART.

hearts: the shield is here given. Again, many of the names and arms of our gentry are derived from offices held by their ancestors. Archbishop Usher was descended from an English ancestor, named Neville; this Neville accompanied Prince John, son of Henry II., to Ireland, in 1185, and became his gentleman usher; his original name was at last merged in his office, and his descendants retained the name of Usher, and one of them was the celebrated Archbishop of Dublin. In like manner the Butlers are

COAT OF BUTLER.

descended from Herveius Walter, one of the Conqueror's companions. His grandson, Theobald Walter, being in Ireland with King Henry II., was appointed, in 1177, the king's butler, or comptroller of all the king's wines landed in that kingdom; his descendants have ever since borne the name of Butler, and have a most appropriate coat of arms, granted by King Henry II., gules, three gold-covered goblets, or wine tankards. They now flourish in the house of the Earl of Glengall, Earl of Lanesborough, Viscount Galmoye, and many other branches. One more example may suffice—the family of Stewart or Steward in Scotland; they were anciently Lords of Bonkle, or Bonkhill, but they held from very early times the office of stewards to the kings of Scotland, and from the office had their names. In 1290, Alexander was the sixth lord high steward of Scotland, and great grandfather to King Robert II., the first prince of the Stewart line. From his son James, seventh lord high steward, the royal family descended in the direct male line to James V. of Scotland, whose daughter was Mary Queen of Scots, her son was King James VI. of Scotland, and the first of England, and so the descent comes down to her present Majesty Victoria.

Having noticed some of the leading features and principles in the "Gentle Science of Armorie," it may not be amiss to take a slight view of the heralds, their college, and their visitations.

The office of the herald is evidently one of great antiquity. It is alluded to in the Siege of Troy, where Homer in describing the Shield of Achilles, in book 18th, says

> "The appointed heralds still the noisy bands,
> And form a ring with sceptres in their hands."

The only instance, I believe, of a herald being mentioned in scripture history, is in Daniel, chap. iii., where he is brought out as proclaiming the will of Nebuchadnezzar, king of Babylon. Then a herald cried aloud, "To you it is commanded, to people, nations, and languages," &c. Verstegan and some other authors derive the title from Here and Hault, the champions of an army, whose special office it was to proclaim the challenges in the warlike field. But whatever may be the etymology, it is evident that the office, from the earliest periods of history, has been always substantially the same. In ancient times it was the duty of the herald to proclaim the will of the monarch, or of the chief commander, to conduct the negotiations between hostile or foreign powers, and to regulate all state ceremonies. In the ages of chivalry when these appointments were held in high esteem, the herald was created with much ceremony by the sovereign himself, and lands and certain fees were bestowed upon him, and a proper coat of arms, which descended to his heirs. Upton gives an elaborate account of the duties and emoluments of a herald, many of which, with the altered mode of warfare, have now passed away, but their civil duties remain much as of yore. In the time of King Richard II., the king of arms and heralds received one hundred pounds at the monarch's coronation. They were also entitled to one hundred marks when the king first displayed his banners in the field; a fee of forty marks when the king's son received the honour of knighthood; certain fees at the baptism of a royal infant, also at the holding of a state assembly, and similar emoluments, varying with the importance of the occasion, from the greater nobility, the knights bannerets, and the other titled classes; and in all public conflicts and tournaments the heralds appeared in a surcoat or tabard, fully emblazoned with their sovereign's arms. Their military duties have of course departed with the altered mode of warfare, but their civil functions still consist, as in the olden time, in the marshalling and conducting of all state ceremonies, in proclaiming the accession of a new monarch, in regulating the election and the installation of the Knights of the Garter, or of the other orders of knighthood; in regulating the forms and order in royal and state marriages, funerals, reception of foreign princes, and all those questions of rank and precedence connected with the honours and the privileges of the titled classes, which, in the most refined and the most powerful court in Christendom, and with the most numerous

and the most wealthy aristocracy in the world, afford ample scope for the official arrangements of the heralds, under their supreme chief the Duke of Norfolk, Hereditary Earl Marshal of England, and the Lord Great Chamberlain.

In former times many of the principal nobility had their own heralds, and their pursuivants of arms, to whom they granted proper coats, or some distinctive badges, and who attended their lords on all important occasions, as the king himself was attended by his heralds and other state officers.

The appointment of the different heralds originated with several of our earlier kings, and at different times. But they were first incorporated as a collegiate body, under the authority of the crown by King Richard III., who established them in an official residence, which they still hold in St. Bennett's Hill, near St. Paul's Cathedral, London, and they are styled "The corporation of kings, heralds, and pursuivants of arms," and are known to this day as the Heralds' College; but in all official documents their proper appellation is "The College of Arms."

The College of Arms consists of thirteen officers, in three principal ranks, kings, heralds, and pursuivants, and, beginning with the head, they will come as follows:—

1. The supreme officer of the college is Garter Principal King of Arms. He was first created by King Henry I., and he has his official seal of arms and a coronet. His arms consist of argent, St. George's Cross, on a chief azure, an antique ducal crown within a garter, between a lion of England in the dexter point, and a fleur-de-lis in the sinister. He has also an elegant crown, in general form much like that of a peer; but instead of strawberry leaves and pearls, it has eight tall oak leaves in gold, alternated with eight shorter ones, and round the periphery of the crown are the words "Miserere Mei Deus." The seal of the arms and crown of Garter Principal King of Arms, is attached to all grants with his signature. At the funeral of the Duke of Wellington, Garter, Principal King of Arms rode in a mourning coach immediately following the car; and when the body was lowered into the vault, Garter proclaimed over the grave the style and titles of the great Duke. The coronet and arms of Garter are here given. The office of Garter Principal King of Arms is at present most worthily filled by Sir Charles George Young, Knight, F.S.A., &c.

CROWET AND SHIELD OF GARTER KING OF ARMS.

2. Clarencieux King of Arms is the second in rank. He was first created by King Edward IV., and was originally called South Roy, because his authority extended over all that part of England which is south of the river Trent; but his title was afterwards changed to Clarencieux. He has a similar coronet to that of Garter, and a seal of arms slightly varied. At the Wellington funeral, the coronet of the great Duke was borne on a black velvet cushion in a mourning coach, by Clarencieux King of Arms.

3. Norroy King of Arms is the third in rank, and was anciently called North Roy, from which his present title is but a slight variation, his province being over all England north of the river Trent. The date of the first creation of North Roy is doubtful. He has also a similar coronet to Garter, and a seal of arms slightly different.

At the funeral of the great Duke, Norroy King of Arms rode in a mourning-coach, accompanied by the great banner, which was carried by a colonel, and supported by two lieutenant-colonels on horseback. Besides these crowns and seals of office, each of the three Kings of Arms, when in full state, is attired in a tabard or surcoat emblazoned with the royal arms, and a collar of S.S.

After the three kings, we have next in point of rank six heralds, and, taking them chronologically, they will come nearly as follows:—

1. Windsor Herald was first instituted by Edward III. in the 38th year of his reign, when he was in France.

2. Chester Herald, who was also instituted by King Edward III. At the funeral of the great Duke the tabard or surcoat of arms was borne by the Chester Herald,

3. York Herald was first created by King Edward III., in honour of his son, when he created him Duke of York; and at the funeral of the great Duke, the spurs were borne by the York Herald.

4. Lancaster Herald, who was also created by King Edward III. in honour of his son, on his creation as Duke of Lancaster; and at the great Duke's funeral, the sword and shield were borne by the Lancaster Herald.

5. Richmond Herald: this officer was first instituted by King Edward IV. At the Wellington funeral, the crest and helmet were borne by the Richmond Herald.

6. Somerset Herald, who was first created by King Henry VIII., when he created his son, Henry Fitzroy, Duke of Somerset.

After the six heralds, we have four Pursuivants of Arms, viz.,—

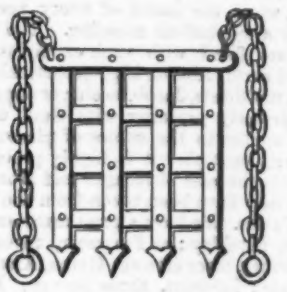
1. Rouge Croix, the most ancient Pursuivant of Arms in point of creation, and so named from the red cross of St. George, the patron saint of England.

2. Blue Mantle, who was instituted by King Edward III. when he laid claim to the crown of France, and so named from the French banner, which has been given in a former article, azure, semée of gold fleur-de-lis.

3. Rouge Dragon: this Pursuivant of Arms was first created by King Henry VII., and was so named from the red dragon, the badge of Cadwallader, a renowned king of the ancient Britons, from whom King Henry VII. was proud of tracing his descent; he also took the red dragon as one of his supporters. The badge is here given.

ROUGE DRAGON; CADWALLADER.

4. Portcullis. This Pursuivant was also first appointed by King Henry VII., and so named from the portcullis, the most well-known badge of the house of Tudor, here given. At the funeral of the great Duke the banner was borne by Portcullis, Pursuivant of Arms; besides which, ten bannerolls, five on each side the car, were borne by officers in the army on horseback; the field-marshal's baton was borne on a black velvet cushion, in a mourning coach, by the Marquess of Anglesey; the guidon or pennon, borne by a lieutenant-colonel on horseback; the banner of Wellesley, also borne by a lieutenant-colonel on horseback; and immediately preceding the Norroy King of Arms, was the Duke of Norfolk, the hereditary Earl Marshal of England, and the supreme head of the College of Arms; following after, the First Lord of the Treasury, and before the Lord Great Chamberlain.



PORTCULLIS.

These thirteen officers then (of course each with their subordinate clerks) constitute the College of Arms, and in their custody are all the authentic records of the armorial ensigns, badges, pedigrees, and all other matters relating to the "cote armures" of our old families, together with all such grants of family arms, and honourable augmentations and distinctions granted to distinguished individuals, either for public services or such wealthy influence as will justify their taking their place among the magnates of the land; and forming altogether a body of information and of reference of immense importance, directly or indirectly, to nearly every family in the kingdom.

Corresponding to the College of Arms in London, is the Lyon office in Edinburgh, and the Ulster office in Dublin: the principal herald for Ireland being styled Ulster King of Arms, and the principal herald for Scotland being the Lord Lyon King of Arms. When King Henry VIII. was engaged in France, in the year 1513, King James of Scotland sent him a defiance and a declaration of war by Sir David Lindsay, who was then the Lord Lyon King of Arms, and the principal herald of Scotland.

> "Still is thy name in high account,
> And still thy verse has charms,
> Sir David Lindsay of the Mount,
> Lord Lyon King of Arms."

The coat armour of Sir David Lindsay of the Mount is here given.

SIR DAVID LINDSAY, LORD LYON KING OF ARMS.

After noticing the office of the heralds, their appointments and their college, it may not be out of place to take a glance at their visitations. We have seen that most of the ancient families obtained their honours and estates from the early kings, by feudal or military tenure; but as the country rapidly advanced in its commercial greatness, a number of families were

enabled to take that position in society by means of their wealth which those of earlier date enjoyed by favour of former kings; and as they rose in importance, naturally assumed armorial ensigns and the other marks of gentlemanly bearing, but not without exciting considerable jealousy among the ancient houses. At length in the sixteenth century a commission was issued from the crown to two of the kings of arms, Clarencieux and Norroy, to visit the several counties of the kingdom, and to convene before them all such as claimed a right to bear arms, and were styled "esquires" or gentlemen. Each king of arms was attended in his visits by a registrar, a draughtsman, and one or more clerks, and they took down on the spot a correct copy of the arms, crests, &c. borne by each gentleman, together with a statement of how long he had borne such arms, and from what source he had derived them, and full particulars of the family seat, its date and tenure,—all were entered in proper books at the time, and are still preserved in the College of Arms. The first visitation was made in 1528, by Benoilt, Clarencieux King of Arms, and extended chiefly through Berkshire, Gloucestershire, Oxfordshire, Staffordshire, Somersetshire, Wiltshire, and Worcestershire; and the last visitation was in 1686, under Sir Henry Saint George, Clarencieux King of Arms, and was chiefly confined to the City of London. The visitations therefore spread over a space of about one hundred and sixty years, with intervals generally of twenty or thirty years. After this time the visitations fell into disuse, the heralds having no longer the power of enforcing their decrees, and the altered state of society rendering them no longer necessary. In the nineteenth century, such visits would appear to be inquisitorial, but at the time alluded to the gentry, in nearly every case, gave the heralds all the information in their power, with great willingness; and these records remain as invaluable evidences relating to the property of almost all the families then known, more especially in the midland counties. They secured that accuracy in the bearing of arms, which every gentleman can appreciate, and tended considerably to the security of property. When printing was not in use, and manuscript writing far from common, the laws of heraldry were necessarily stringent, both in England and Scotland. All deeds and documents of importance were signed with seals instead of names down to the year 1540, and every freeholder in Scotland was compelled by law to have his proper seal of arms, and any freeholder neglecting to do so, or having a seal with arms to which he was not entitled, was liable to a fine of one hundred pounds to the Lyon office, and a forfeiture to the king of any goods or deeds on which such false seal had been impressed. These laws and ordinances, then, of the "Gentle Science of Armorie," besides their great interest to the scholar, and the historical antiquary, were not without a considerable share of practical utility in the preservation of life and property, and an English baron lost his life by the neglect of these regulations. The Earl of Gloucester, grandson of King Edward I., attending the king in his wars in Scotland, was slain by a party of the enemy, who afterwards confessed they would gladly have saved his life had they known who he was, for the sake of the heavy sum which would have been paid for his ransom, but, as the chronicler remarks, they knew not his rank, "*because he had not his armorial bearings upon him.*" Among our ancestors, a knowledge of heraldry was considered indispensable; it was the index of a lengthened chronicle of great actions and honourable deeds; the shield of a Mortimer, of a Bohun, or of a Percy, was to their eyes as a trumpet blast to their ears. And to conclude in the words of the Rev. Mr. Montague, "Heraldry was a part of the great feudal system of Europe, a system than which none could be more beautiful for the time in which it was instituted. It was the outward sign of that spirit of chivalry, whose humanising influences conduced so rapidly to diminish, and eventually to extinguish altogether, the last traces of barbarism; and it had a most beneficial influence on the warfare of the times."

ON THE

EMBELLISHMENT OF PUBLIC BUILDINGS

WITH PAINTING AND SCULPTURE.

BY EDWARD HALL, F.S.A.

THE HALLS OF THE CITY OF LONDON.*

In the notices in several preceding numbers of the *Art-Journal*,—the principal City Halls, or those examined in order of precedence of the Companies, afforded opportunities for advocating the advantages of extended application of the Arts, both in relation to effective completion of the buildings, and attainment of consistency with their use, and in regard to the general advancement of public taste. The popular perception and love of the arts of architecture, sculpture, and painting, was necessarily to be associated with the development of any well-considered system of national education,—as furnishing healthful and elevating occupation for the mind during that periodic relaxation from ordinary duties which was a natural want, and as contributing with the advancing enlightenment of the time, to the ultimate realisation, indeed, of human excellence and happiness. That peculiar form of intellectual organisation manifested through the artist's works, was calculated to effect results far more lasting than either the gratification, in the individual observer, of a sense, or even mental emotions of the mere moment. We found public corporations and companies with buildings incomplete, if not dirty and dilapidated, or in most cases, inconsistent with the wealth and position of the companies, and with the objects, whether educational or otherwise, to which a large portion of their funds were devoted. We believe we were able to show conclusively, that the arts of painting and sculpture attained their highest position when judiciously treated in combination with architecture; that, indeed, such position could not be gained by any efforts of artists through the medium of works of the class which can be shown in exhibitions, or without the allotment of wall space, or structural provision in buildings; and that consequently the government and all great corporations were especially called upon to do that over which they alone possessed control. Having had sufficient opportunities for demonstrating these points by the aid of minute particulars of buildings, we shall not reiterate general arguments, or seek to apply them to special cases, considering that the limited space now available in this Journal may be used with most interest for our readers by brief notices of the companies, and short descriptive rather than critical accounts of their halls. But we do not willingly relinquish the examples and illustrations which could be heaped up in testimony to the arguments, and such special suggestions as we have held ourselves excused in urging.

HABERDASHERS' HALL.

The haberdashers' trade was originally a branch of the Mercers'. After the separation into distinct callings, haberdashers dealt in merchandise of a very varied kind, not much of which would correspond with the modern idea of haberdashery. In the time of Queen Elizabeth, prior to whose reign the business had made less progress than it then acquired, haberdashery included swords and daggers, "owches" (bosses, or buttons of gold) broaches, painted cruises, dials, "tables," cards, balls, puppets, ink-horns, tooth-picks, fine earthen pots, pins and points, hawks'-bells, salt-cellars, spoons, knives, tin dishes, "shooing-horns," "lanthorns" and "jews-trumpes." We also find mentioned, "mouse-trappes" and bird-cages. Pins formed a productive branch of the trade; though we think there must be some error in what is stated in several works of authority, that 60,000*l.* annually were paid for pins to foreigners in the early part of the reign of Queen Elizabeth. But pins were soon manufactured in great quantities, and in the time of James I., the English artisan surpassed every other. Before the introduction of pins, ladies in England are said to have used points or skewers made of thorns.

The haberdashers had however been incorporated long before the time of Elizabeth. They included two fraternities, known as hurrers, and milaners,—the latter designation also spelt "milainers," "milloners," and "milliaiers." The first name implied those who dealt in hats and caps. The other originally meant those who dealt in such articles as were chiefly imported from Milan. Forty years before the time of Elizabeth, there were scarcely more than a dozen haberdashers' shops; but subsequently the number became so great that "the whole street from Westminster was crowded with them." The shops made a "gay appearance," and many persons were led into an extravagant expenditure, so that a writer in Elizabeth's reign, quoted by Herbert and others, says:—"I marvel no man taketh heed to it, what number of trifles cometh hither from beyond the seas, that we might either clean spare, or else make them within our own realm; for which we either pay inestimable treasure every year, or else exchange substantial wares and necessaries for them, for the which we might receive great treasure." Herbert suggests that government may have been led to the same view, and thus enacted the sumptuary laws of some years later.

The Company has now to administer no less than seventy-two charitable trusts. A large sum is expended in education.

The hall, offices, and chapel are in Staining Lane, Cheapside, near the back of the Post Office. We have examined the vaults of the earlier building, which still remain, but without discovering anything worthy of notice. The present buildings were erected in 1667, after the Great Fire, some think by Jarman; while others, who are well acquainted with the style of Sir Christopher Wren, regard him as the designer. But the principal features, consisting of a quadrangle, with archway and front in ornamental brickwork next the street, have lately been swept away to make room for other buildings, the ground having become very valuable. Mr. A. W. Hakewill, who has included the best parts in his work now in progress, entitled "Architecture of the Seventeenth Century," thinks that the archway and entrance had decided marks of the hand of Inigo Jones, whilst the two door-cases of the hall were, he considers, the work of Wren.

The room most worthy of notice is the Court Room; but it has little more than an enriched ceiling; this, however, is somewhat elaborate and not in bad taste. It has mouldings and bands arranged in patterns, and well relieved. A large hollow enriched with festoons, tells well; and there are scrolls, coats of arms, and representations of fruit and flowers. The chimney-piece is plain—of wood and marble—with the ordinary arrangement of framed panel above. This arrangement, as we have before ventured to say, seems better than that now in fashion, and is one which would perhaps have advantages in point of expense, at least as compared with carved marble chimney-pieces. The remainder of the room is quite plain. Over the door is placed the figure of St. Katherine, the patron saint of the Company, which stood at the head of the Company's barge. The staircase, like all parts of the building at the time of our visit, had a dirty appearance; but it is not without some details good in themselves, or interesting as features in the modern history of architecture. Such are the ceilings, enriched with scrolls and arms in the spandrels, and festoons in the cove, and having a small lantern light—also the carved balusters and square angle posts of the stairs;—but the ornament was clogged with paint, and the walls were very uneven and dirty, and the common chandelier added to the meanness of the impression produced.

The Great Hall was at one time used for the city assemblies; it has been reduced in length, and is lighted by large arch-headed windows in the upper part, with lead lights. It could never have had any pretension to

* Continued from p. 262 in Volume 1855.

effect, and its present condition is certainly most unfortunate. Space and brickwork there may be, capable of being turned to better account, but that is all that we discover at present, on the road to the consistent character for the hall of an important company.

A room upstairs, called the Tea Room, at the time of our visit had been divided to form the clerks' offices. It had panelled walls, an entablature cornice, and a door with pediment and trusses and gilt mouldings. There is a large projecting chimney-breast,—the chimney-piece with veined-marble jambs, a pulvinated frieze, enriched and gilt, and other ornaments, but the whole but questionable as to proportions of parts. In the upper part, a panel with a broken pediment, contains a picture of "The Wise Men's Offering" at the Nativity. It has no great merit, and was given by Sir William Billers, Lord Mayor in 1734, who purchased it for five guineas in Moorfields. The good will to embellish the city halls has sometimes not been wanting with individuals, though the judgment may be doubted.

In this room are twelve portraits of eminent members of the Company. They have not been thought deserving of much notice, and are certainly in bad condition. But they represent worthy benefactors,—as in the case of Robert Aske, who bequeathed money for the erection of the Almshouses at Hoxton, and William Jones, who left 18,000*l.* for charities mostly under the control of the Haberdashers. The portrait of Jerome Knapp, by some is said to be by Gainsborough, but according to others is by Lawrence.

We are opposed to the feeling of indifference, with which we find such works generally treated. Many of those in the city halls appear to have had little attention paid to them; though in spite of the difficulties of picture-cleaning, it is open to consideration whether something might not be done in such cases. At present, these portraits are repulsive in appearance from coats of discoloured varnish, and they are moreover in bad lights.

The most important attempt to renovate these and similar works, was made by the hands of one Spiridione Roma, a cleaner of repute in the last century, about whom some particulars may be found in the "Gentleman's Magazine," vol. lix. (1789). Roma was a native of Corfu, and perhaps had all the greater reputation from the care he took to keep his process secret,—purchasing his materials at different shops, and locking himself up when at work. He appears to have used solvents to the varnish, then removing it with a small ivory scraper. The story of his connexion with the city is this:—at the preparation of an entertainment at Haberdashers' Hall, one of the portraits (probably that of Micajah Perry, which has the appearance of an old rent) fell from its place upon the head of one of the attendants, and as Roma afterwards said, "the man *passe* through it." The damage having to be repaired, one of the confectioners' men recollected his countryman Roma, who was at length employed upon the whole number. He was recommended by Mr. Knapp, clerk of the Haberdashers,' to the Drapers' Company, whose Hall and pictures were spoken of in a former part of this series. Besides cleaning the pictures at Drapers' Hall, he painted the portrait there of Mr. Bagshaw, the beadle, described as a "striking likeness," and one of John Smith, the clerk. The latter seems not to have possessed equal merit, and gave place to the present portrait by Gainsborough. Roma was also employed on the pictures at Guildhall, Goldsmiths' Hall, and Fishmongers' Hall, also mentioned in former numbers. The paintings in Guildhall are said to have cost him much trouble, the portrait of George I., being perfectly restored from tattered fragments of about an inch square. At the conclusion of the work, he was involved in a long contest about payment. The chief interest which his name may have just now, arises from the statement that he had a scheme for repairing the paintings in St. Paul's Cathedral, in which there was a plan for a scaffold at a small expence, and unconnected with the building. We should like to know where particulars of this arrangement are to be met with, so that it might be compared with the original suggestion of Mr. Parris, and the staging which the artist has now in use.

Brayley's account in the volumes on London and Middlesex, in the "Beauties of England and Wales," speaks of portraits of George I., of George Prince of Wales, afterwards George II., of Caroline, his consort, of Augusta, mother of George III., and of Prince Frederick (father of George III.) when a youth; but these we could hear nothing of at the Hall.

There is a small chapel attached to the other buildings, but it is quite devoid of interest, or architectural merit.

SALTERS' HALL.

The Salters' trade, in the middle ages, had an importance not readily apprehended, now that the use of salt fish is comparatively unfrequent. The "Salters" were, however, similar to what are now well known as "dry-salters," and dealt in log-wood, cochineal, pot-ashes, and similar articles. There was a company in the time of Edward III., and a livery of the Salters under a grant of Richard II. in 1394; but the principal act of incorporation was that of Elizabeth in 1558. The history seems to present little of interest. At a late date, the chapel was made the scene of some angry contention on points of doctrine, and a plate in the appendix to a curious book kindly lent to us by Mr. Taswell Thompson, one of the solicitors to the Company, gives a picture of the scene.* One of the members of the Company was Lilly, the astrologer, and another was Adrian Charpentier (or Charpontico, as we find him called elsewhere), the painter of what Mr. Cunningham styles "the clever and only good portrait of Roubilliac."

The Hall and offices of the Company are in Oxford Court, St. Swithin's Lane. The present building forms the third or fourth on the present site, which was originally that of the hostel of the Priors of Tortington, in Sussex. It received its present designation from John de Vere, sixteenth Earl of Oxford of that name. The garden of the Prior was celebrated by Stow as the resort of Empson and Dudley (ministers of Henry VII.), who lived in Walbrook, in "two fair houses" adjoining, and who there concocted their schemes for extortion. The present buildings were commenced in 1823, and completed in 1827, under Mr. Henry Carr, the surveyor to the Company. The old buildings being cleared away, plans were procured from the surveyor. These were satisfactory, excepting as to the approaches. Premiums of 80*l.*, 60*l.*, and 40*l.* were then offered for fresh plans, and sixty-two designs were sent in. From these some slight alterations were made, but the surveyor's design in the main was followed.

The buildings surround a garden court,—with the gates and lodge next St. Swithin's Lane, the main building with portico on the west side, and clerks' offices on the south. On the north there is a reversed copy of the three-storied front opposite, but this on examination turns out to be merely a few feet deep, and without floors, being in fact built solely for uniformity. Such an arrangement, according to the present tone of opinions in architectural taste, would stamp the demerit of the whole design; which indeed, without being the worst of its period, is one of many we have had to notice in the course of this series, tending to show that progress has been made in architectural taste, notwithstanding complaints, reasonable and unreasonable, uttered from time to time. Some alterations in the front were made by the late surveyor, Mr. George E. Valintine. Columns and fronts are alike finished in cement, the dilapidated appearance of which certainly would afford evidence for one argument of those who object to the use of the material. The garden space—having a long oval bed with gas-lights in the middle, and a carriage drive round—is, as usual, not laid out to advantage.

The main building has an Ionic tetrastyle, or four-columned portico. Within the building—the entrance-hall is of ample dimensions, measuring 37 feet by 27 feet. The floor at the western end is raised, by an ascent which is much too steep, three or four steps, and from that level springs the staircase, having a broad centre flight branching into two flights above the landing. On the wall opposite the first ascent is an equestrian portrait of the late Duke of Wellington. It is a good picture; but whether it is a copy we are not certain. The name John Lilley was given as that of the artist. The staircase is lighted by a dome light. South of the entrance-hall is the court-room, and on the north side the court dining-room, each 40 feet by 26 feet. These are modern rooms with large windows and doors, good cornices, and plain walls and ceilings. The court room has a marble chimney-piece, and pier-glass. But there are no works of Art. The principal pictures are placed in a very dark room, which may be called the election hall. It was beyond our power to make out the forms of the figures in most of them. The portraits are of Barnard Hyde, and William Robson, founders of charities; Charles I. (called a Vandyke, but on what authority does not appear); and a small portrait—of William III. according to some, but according to others, intended for Charles II. Another portrait is really a good picture; it represents the painter named at the commencement of this notice, when we gave the name as given by Mr. Cunningham. The picture here is inscribed "Adr. Carpentiers, Donor, 1760." He is represented as an artist, and the painting is we believe by the hand of Carpentiers, or Charpentier himself.

The Banquetting Hall upstairs is a fine room, though capable of improvement. It is 80 feet long, and 40 feet wide, and about 37 feet in height. The length is divided into three portions by Ionic pilasters on the walls, the centre part being ceiled over with a coffered dome, from the top of which hangs a large chandelier. There are four Ionic pillars at each end of the room. At the south end, a music gallery projects from the centre. At the north, behind the chair, is a large curved recess, in which are two niches with figures holding lights. This portion is designed with little art: the several curves are especially harsh. Over the doors are busts of George IV., William IV., the Duke of York, Lord Nelson, and others. The walls are painted green, some of the mouldings being gilt, and the shafts of the columns are in imitation of Sienna marble. We believe that works of decoration are proposed to be carried out shortly, and it is to be hoped that advantage may be taken of the excellent spaces which there are, as for example over the fire-places at the west side of the room—to produce something beyond mere house-painter's work. The large chandelier seems to be the pride of the Company. One zealous Salter has favoured us with a statistical account of it, from which we find that it is 20 feet in height and 9 feet in diameter, that it weighs 20 hundred weight, and contains 25,570 pieces of glass. There are 59 lights arranged in four tiers—24, 18, 11, and 6 in number, counting from the bottom. There are four other chandeliers in the room. But we still doubt whether the ordinary manner of lighting is the best for the effect of large rooms.

We ought perhaps to mention as one of the curiosities of Salters' Hall, a bill of fare for fifty people of the Company in 1506, including 36 chickens, 1 swan and 4 geese, 9 rabbits, and a long list of *et ceteras*, the whole mounting up to 1*l.* 13*s.* 2½*d.* of the money of that time. Whilst 3½ gallons of "Gascoigne Wine" came to 2*s.* 4*d.*, and one bottle of "Muscovadine" to 8*d.*, "water" is set down at 3*d.*

[We have heretofore had occasion to express our thanks to some of the city authorities, for the assistance they have very cordially rendered us in the preparation of these articles; and it is also our duty to state that, in directing attention to the subject, and in pointing out certain improvements which may be readily introduced into the City Halls, our labour has been by no means in vain.—Ed. *A.-J.*]

* The book is entitled "The Scourge: in Vindication of the Church of England. To which are added,—I. The Danger of the Church Establishment of England from the Insolence of Protestant Dissenters. II. The Anatomy of the Heretical Synod of Dissenters at Salters' Hall. By T. L. London. 1720."

THE SPRING.

Designed and Drawn on the Wood by MARY E. DEAN.

Engraved by DALZIEL, Brothers.

THE GREAT MASTERS OF ART.

No. XXIX.—RICHARD WILSON, R.A.

The editor of the French publication, "Vies des Peintres," from which the series of engravings that have appeared in the *Art-Journal*, under the title standing at the head of this article, has been taken, compliments the English school of painting by including in his work two or three of our own deceased artists. Among these is the name of Richard Wilson; and, though at the risk of travelling again over ground already trodden, when briefly alluding to the career of this painter, in our notices of his pictures in the "Vernon Gallery," we feel that we should be doing injustice to his memory if we omitted to honour him, as our foreign contemporary has honoured him, by giving Wilson a place with our "Great Masters of Art." We have but two engravings, both sent us from France, to offer as examples of his works, yet more would scarcely be considered necessary to the English reader.

Very little has been written concerning the life of Wilson; the most copious notice of him is in Allan Cunningham's "Lives of British Painters, Sculptors, and Architects," upon which work we must draw for the few remarks we have to make. Richard Wilson was the third son of a Welsh clergyman, descended from an ancient family in the Principality; and his mother was also of a good stock in the same country, one of the Wynns of Leeswold, a name of great antiquity, enriched with the blood of Welch monarchs. He was born in 1713, and like most other men who have achieved eminence, his love of that which in after years gives distinction manifested itself at an early age. His relative, Sir George Wynn, observing his talent, placed him under a portrait-painter, named Wright, in London. Wilson continued to paint portraits for many years, till Zuccharelli recommended him to forego it for landscapes, in which opinion the French painter, Joseph Vernet, concurred. One day, says Cunningham, Vernet was sitting in Wilson's studio, and "was so struck with the peculiar beauty of a newly-finished landscape the latter had just finished, that he desired to become its proprietor, and offered in exchange one of his best pictures. This was much to the gratification of the other; the exchange was made, and, with a liberality equally rare and commendable, Vernet placed his friend's picture in his exhibition room, and when his own productions happened to be praised or purchased by English travellers, the generous Frenchman used to say, 'Don't talk of my landscapes alone, when your own countryman, Wilson, paints so beautifully.'"

Wilson was at this time in Italy, whither his friends had enabled him to proceed for the purpose of study, and inasmuch as he had been prevailed upon to pursue the practice of landscape, he set earnestly to work amid the scenery of the country wherein he had taken up his residence; Italy and his native Wales furnished him with subjects for the majority of his pictures. "He had a poet's feeling and a poet's eye, selected his scenes with judgment, and spread them out in beauty and in all the fresh luxury of nature. He did for landscape what Reynolds did for faces—with equal success but far different fortune. After remaining in Italy six years he returned to England, and his first essay to obtain notice among his countrymen in his new sphere of art was promising: his 'Niobe,' now in the national collection at Marlborough House, was much admired, and was purchased by the Duke of Cumberland. But his popularity soon began to decline, and he had the mortification of exhibiting pictures of unquestionable excellence and beauty before those who either would not or could not appreciate them."

Circumstances like these were well calculated to irritate a disposition which naturally did not seem of the most submissive and patient character. Though Wilson's mind was intelligent, and often exhibited considerable refinement, he is said to have been coarse and repulsive in his manners. These peculiarities, increased in no small degree by his misfortunes, brought him into frequent collision with the members of the Royal Academy, especially with the successful and aristocratic Reynolds. "He was, indeed," says the biographer to whom we have alluded, "a lover of pleasant company, a drinker of ale and porter—one who loved boisterous mirth and rough humour; and such things are not always found in society which calls itself select. But what could the artist do? The man whose patrons are pawnbrokers instead of peers—whose works are paid in porter and cheese—whose pockets contain little copper and no gold—whose dress is coarse and his house ill-replenished—must seek such society as corresponds with his means and condition—he must be content to sit elsewhere than at a rich man's table, covered with embossed plate. That the coarseness of his manners and the meanness of his appearance should give offence to the courtly Reynolds is not to be wondered at—that they were the cause of his hostility I cannot believe, though this has often been asserted. Their dislike was, in fact, mutual; and, I fear, it must be imputed to something like jealousy."

In our observations upon Wilson's picture, engraved in the *Art-Journal* for March, we remarked "it is sad to know that the painter of the noble picture of 'Niobe' should have been forced to sell his 'Ceyx and Alcyone' for a pot of beer and the remains of a Stilton cheese." The truth is, the artist's "chief resource for subsistence was in the sordid liberality of pawnbrokers, to whose hands many of his finest works were consigned wet from the easel. One person who had purchased many pictures from him, when urged by the unhappy artist to buy another, took him into his shop-garret, and, pointing to a pile of landscapes, said, 'Why, look ye, Dick, you know I wish to oblige; but see, there are all the pictures I have paid you for these three years.'"

It ought not to occasion surprise that a man, conscious of possessing genius which the world ought to recognise, should, when he found himself reduced to such straits as these, regard that world with a cynical eye, and meet its rebuffs with at least an outward show of moroseness. "As the fortune of Wilson declined, his temper became touched—he grew peevish—and in conversation his language assumed a tone of sharpness and acidity which accorded ill with his warm and benevolent heart." But his disappointments and poverty were unable to break down his manly spirit, which would rise up when occasion demanded it, to rebuke insolence or resent impertinence. Zoffani, in his satirical picture of the Royal Academicians, had introduced Wilson with a pot of porter at his elbow;

when the latter heard of this he armed himself with a stout cudgel for the purpose of inflicting personal chastisement on the offending painter; but Zoffani escaped the punishment by obliterating the objectionable passage, for he knew that Wilson would execute his threat on the first convenient opportunity.

Notwithstanding the hostility of many members of the Royal Academy to him, he was offered, and he accepted, the post of librarian to that institution; the salary of this office, says Mr. Cunningham, "rescued him from utter starvation; indeed, so few were his wants, so simple his fare, and so moderate his appetite, that he found it, little as it was, nearly enough. He had, as he grew old, become more neglectful of his person—as fortune forsook him he left a fine house for one inferior—a fashionable street for one cheap and obscure; he made sketches for half a crown, and expressed gratitude to one Paul Sanby for purchasing a number from him at a small advance of price. His last retreat in this wealthy city was a small room somewhere about Tottenham Court Road;—an easel and a brush—a chair and a table—a hard bed with few clothes—a scanty meal and the favourite pot of porter—were all that Wilson could call his own. A disgrace to an age which lavished its tens of thousands on mountebanks and projectors—on Italian screamers, and men who made mouths at Shakspeare."

Stormy and tempestuous as the painter's life had been through a long course of years, it set amid a gleam of sunshine, and in comparative tranquillity;—would that the clouds had dispersed earlier! he might then have left behind

him more worthy records of his genius than he has; still there are enough to give his name an enduring place in the history of British Art. A small estate in Wales fell to his possession by the death of a brother; and he left London to give himself up to the enjoyment of the country, and of the independence which affluence brings with it. He took up his residence near Llanverris, in Denbighshire, at the house of a relative, which was situated among the scenery that the painter loved. "It stood among fine green hills, with old romantic woods, picturesque rocks, verdant lawns, deep glens, and the whole was cheered with the sound, as well as with the sight, of running water. He was now in affluence—was loved and respected by all around him—and, what was as much to him, or more, he was become a dweller among scenes such as had haunted his imagination, even when Italy spread her beauty before him. He wrought little and walked much; the stone on which he loved to sit, the tree under which he shaded himself from the sun, and the stream on the banks of which he commonly walked, are all remembered and pointed out by the peasantry." His happiness was, alas! of short duration; one day he was taking his rambles as usual, when he suddenly sank down and was unable to rise; a little dog that accompanied him ran home and alarmed the servants; they came to his assistance and conveyed him back; but he never recovered from the shock, he refused nourishment, and died in May, 1782. Posterity has meted out to the painter that justice which was denied him when living: his best landscapes fetch good prices now, when offered for sale.

EXAMPLES OF GERMAN ARTISTS.

CHRIST REJECTED. G. JAGER. Matthew, ch. xxvii., ver. 31.

THE DOMESTIC MANNERS OF THE ENGLISH

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

XIV.—THE TOILET; MIRRORS.—IN-DOOR OCCUPATIONS OF THE LADIES; SPINNING AND WEAVING; PAINTING.—THE GARDEN, AND ITS USES.—GAMES OUT OF DOORS; HAWKING, &C.—TRAVELLING, AND MORE FREQUENT USE OF CARRIAGES.—LITERARY OCCUPATIONS.

THE cut which opens the present chapter is taken from a manuscript (MS. Cotton, Tiberius A. vii., fol. 93, ro.) of the English translation of the singular work of the French writer, Guillaume de Deguilleville, entitled "Le Pélerinage de la Vie Humaine," a poem which bears a striking resemblance in its general character to the "Pilgrim's Progress" of Bunyan. The English version, which is in verse, and entitled simply the "Pilgrim," has been ascribed to Lydgate. In the course of his adventures, the pilgrim comes to the lady Agyographe, who is represented as dealing in "mercerye," but the enumeration of articles embraced under that term is rather singular:—

Quod sche, "Geve (*if*) I schal the telle,
Mercerye I have to selle;
In boystes (*boxes*) soote (*sweet*) oynementis,
Therewith to don allegementis (*to give relief*)
To folkes whiche be not glade,
But discorded and mallade,

No. 1.—A DEALER IN MERCERY.

And hurte with perturbacyouns
Off many trybulacyouns.
I have knyves, phylletys, callys,
At ffeestes to hang upon wallys;
Kombes mo than nyne or ten,
Bothe ffor horse and eke ffor men;
Merours also, large and brode,
And ffor the syght wonder gode;
Off hem I have fful greet plenté,
For ffolke that haven voluntè
Byholde hemselffe therynne."

Our cut represents the interior of the house of the lady mercer, with the various articles enumerated in the text; the boxes of ointment, the horse-combs, the men's combs, and the mirrors. She first offers the pilgrim a mirror, made so as to flatter people, by representing them handsomer than they really were, which the pilgrim refuses:—

"Madame," quod I, "yow not displese,
This myroure schal do me noon ese;
Wherso that I lese or wynne,
I wole nevere looke thereinne."
But ryght anoon myne happe it was
To loken in another glasse,
In the whiche withouten wene (*without doubt*)
I sawe mysylff ffoule and uncleene,
And to byholde ryght hydous,
Abhomynabel, and vceyous.
That merour and that glas
Schewyd (*showed*) to me what I was.

In the celebrated "Romance of the Rose," one of the heroines, Belacueil, is introduced, adorning her head with a fillet, and with this head-dress contemplating herself in a mirror:—

Belacueil souvent se remire,
Dedans son miroer se mire,
Savoir s'il est si bien seans.

There is a representation of this scene in the beautiful illuminated manuscript of the "Romance of the Rose" in the British Museum (MS. Harl. No. 4425), in which, singularly enough, the mirror itself, which is evidently of glass, is represented as being convex, though perhaps we must attribute this appearance to the unskilfulness of the designer, who in his attempt to show that the mirror was round, failed in perspective. In our first cut, from Guillaume de Deguilleville, it will be observed that the artist, in order to show that the articles intended to be represented are mirrors, and not plates, or any other round implements, has drawn the reflections of faces, although nobody is looking into them. Another peculiarity in the illumination of the "Romance of the Rose," a portion of which is represented in our cut No. 2, is that the mirror is fixed against the wall instead of being held in the hand when used, as appears to have been more generally the case. Standing-mirrors seem not to have been yet in use.

No. 2.—LADY AND MIRROR.

It has been stated already that, even in the highest ranks of society, the ladies were usually employed at home on useful, and often on profitable work. This work embraced the various processes in the manufacture of linen and cloth, as well as the making it up into articles of dress, and embroidery, netting, and other similar occupations. The spinning-wheel was a necessary implement in every household, from the palace to the cottage. In 1437, John Notyngham, a rich grocer of Bury St. Edmunds, bequeathed to one of his legatees "j spynnyng whel et j par carpsarum," meaning probably "a pair of cards," an implement which is stated in the "Promptorium Parvulorum" to be especially a "wommanys instrument." A few years previously, in 1418, Agnes Stubbard, a resident in the same town, bequeathed to two of her maids, each, one pair of wool-combs, one "kembyng-stok," (a combing-stock, or machine for holding the wool to be combed,) one wheel, and one pair of cards; and to another woman a pair of wool-combs, a wheel, and a pair of cards. John Baret, of Bury, in 1463, evidently a rich man with a very large house and household, speaks in his will of a part of the house, or probably a room, which was distinguished as the "spinning house." Our cut No. 3, from an illuminated Bible of the fifteenth century in the Imperial Library at Paris, (No. 6829), represents a woman of apparently an ordinary class of society at work

No. 3.—LADY AT HER DISTAFF.

with her distaff under her arm. The next cut, (No. 4) is taken from a fine illuminated manuscript of the well-known French "Boccace des Nobles Femmes," and illustrates the story of "Cyrille," the wife of king Tarquin. We have here a queen and her maidens employed in the same kind of domestic labours. The lady on

No. 4.—A QUEEN AND HER DAMSELS AT WORK.

the left is occupied with her combs, or cards, and her combing-stock; the other sits at her distaff, also supported by a stock, instead of holding it under her arm; and the queen, with her hand on the shuttle, is performing the final operation of weaving.

Some of the more elegant female accomplishments, which were unknown in the earlier ages, were now coming into vogue. Dancing was as favourite an amusement as ever, and it received a new *éclat* from the frequent introduction of new dances, of which some of the old popular writers give us long lists. Some of these, too, were of a far more active and exciting description than formerly. One of the personages in the early interlude of "The Four Elements," talks of persons—

That shall both daunce and spryng,
And torne clene above the grounde,
With fryscas and with gambawdes round,
That all the hall shall ryng.

Music, also, was more extensively cultivated as a domestic accomplishment; and it was a more common thing to meet with ladies who indulged in literary pursuits. Sometimes, too, the ladies of the fifteenth century practised drawing and painting,—arts which, instead of being, as formerly, restricted almost to the clergy, had now passed into the hands of the laity, and were undergoing rapid improvement. The illuminated manuscript of "Boccace des Nobles Femmes," which furnished the subject of our last cut, contains several pictures of ladies

occupied in painting, one of which (illustrating the chapter on "Marcie Vierge") is represented in our cut No. 5. The lady has her palette, her colour-box, and her stone for grinding the colours, much as an artist of the present day would have, though she is seated before a somewhat singularly formed framework. She is evidently painting her own portrait, for which purpose she uses the mirror which hangs over

No. 5.—A LADY ARTIST.

the colour-box. It is rather curious that the tools which lie by the side of the grinding-stone are those of a sculptor, and not those of a painter, so that it was no doubt intended we should suppose that she combined the two branches of the art. In one of the illuminations of the manuscript of the "Romance of the Rose," mentioned above as being preserved in the British Museum, we have a picture of a male painter, intended to represent Apelles, who is working with a palette and easel, exactly as artists do at the present day: both he and our lady artist in the cut are evidently painting on board. We begin now also to trace the existence of a great number of domestic sports and pastimes, some of which still remain in usage, but which we have not here room to enumerate.

Out of doors, the garden continued to be the favourite resort of the ladies. It would be easy to pick out numerous descriptions of gardens from the writers of the fifteenth century. Lydgate thus describes the garden of the rich "churl:"—

Whilom ther was in a smal village,
As myn autor maketho rehersayle,
A chorle, whiche hadde lust and a grete corage
Within hymself, be diligent travayle,
To array his gardeyn with notable apparayle,
Of lengthe and brede yelicke (*equally*) square and
longe,
Hegged and dyked to make it sure and stronge.

Alle the aleis were made playne with sond, (*sand*)
The benches (*banks*) turned with newe turvis grene,
Sote herbers (*sweet arbours*), with condite (*fountain*)
at the honde,
That welled up agayne the sonne schene,
Lyke silver stremes as any cristalle clene,
The burbly wawes (*bubbling waves*) in up boyling,
Rounde as byralle ther beamys out shynynge.

Amyddis the gardeyn stode a fresah lawrer, (*laurel*)
Theron a bird syngyng bothe day and nyghte.

And at a somewhat later period, Stephen Hawes, in his singular poem entitled "The Pastime of Pleasure," describes a larger and more magnificent garden. Amour arrives at the gate of the garden of La Bel Pucel, and requests the portress to conduct him to her mistress.

"Truly," quod she, "in the garden grene
Of many a swete and sundry flowre
She maketh a garlonde that is veray shene,
Wythe trueloves wrought in many a coloure,
Replete with swetenes and dulcet odoure;
And all alone, wythout company,
Amyddes an herber she sitteth pleasantly."

From the description of this "gloryous" garden that follows, we might imagine that the practice of cutting or training trees and flowers into fantastic shapes, as was done with box-trees in the last century, had prevailed among the gardeners of the fifteenth. The garden of La Bel Pucel is described as being—

Wyth Flora paynted and wrought curyously,
In divers knottes of marvaylous gretenes;
Rampande lyons stode up wondersly,
Made all of herbes with dulcet swetenes,
Wyth many dragons of marvaylos likenes,
Of dyvers floures made ful craftely,
By Flora couloured wyth colours sundry.

Amiddes the garden so moche delectable
There was an herber fayre and quadrante,
To paradyse right well comparable,
Set all about with floures fragraunt;
And in the myddle there was resplendyshaunte
A dulcet spring and marvaylous fountaine,
Of golde and asure made all certaine.

* * * *

Besyde whiche fountayne, the moost fayre lady
La Bel Pucel was gayly syttyng;
Of many floures fayre and ryally
A goodly chaplet she was in makynge.

I have had occasion before to observe that garlands and chaplets of flowers were in great request in the middle ages, and the making of them was a favourite occupation. Our cut No. 6, taken from the illuminated calendar prefixed to the splendid manuscript "Heures" of Anne of Brittany in the Imperial Library in Paris, where it illustrates the month of May, represents the interior of a garden, with a lady thus employed with her maidens. This garden appears to be a square piece of ground, surrounded by a high wall, with a central compartment or lawn enclosed by a fence of trellis-work and a hedge of rose trees. Pictures of gardens will also be found in the MS. of the "Romance of the Rose" already referred to, and in other illuminated books, but

No. 6.—A LADY AND HER MAIDENS WEAVING GARLANDS.

the illuminators were unable to represent the elaborate descriptions of the poets. Besides flowers, every garden contained herbs for medicinal and other purposes. In the romance of Gerard de Nevers (or La Violette), an old woman goes into the garden attached to the castle where she lives, to gather herbs for making a deadly poison. This incident is represented in our cut No. 7, taken from a magnificent illuminated manuscript of the prose version of this romance in the Imperial Library in Paris. The garden is here again surrounded by a wall, with a postern gate leading to the country, and we have the same trellis fencings as before.

No. 7.—A LADY GATHERING HERBS.

The various games and exercises practised by people out of doors seem to have differed little at this time from those belonging to former periods, except that from time to time we meet with allusions to kinds of amusement which have not before been mentioned, although they were probably well known. Among the drawings of the borders of illuminated manuscripts, from the thirteenth century to the beginning of the sixteenth, we meet with groups of children and of adults, which represent doubtless games of which both the names and the explanations are lost; and sometimes we are surprised to find thus represented games which otherwise we should have supposed to be of modern invention. One very curious instance may be stated. In the now rather celebrated manuscript of the French romance of Alexander, in the Bodleian library at Oxford, which was written and illuminated in the fourteenth century, we have a representation of a puppet show, which appears

No. 8.—A PUPPET SHOW.

to be identical with our modern Punch and Judy. We copy this very early drawing in our cut No. 8.

Among the pastimes most in vogue at this time among the lower and middle classes were archery, the practice of which was enforced by authority, and shooting with the crossbow, as well as most of the ordinary rough games known at a later period, such as football and the like. The poet Barclay, who wrote at the close of the century, makes the shepherd in one of his eclogues not only boast of his skill in archery, but he adds

I can dance the ray; I can both pipe and sing,
If I were mery; I can both hurle and sling;
I runne, I wrestle, I can welle throwe the barre,
No shepherd throweth the axeltree so farre;
If I were mery, I could well leape and spring;
I were a man mete to serve a prince or king.

Bull-baiting, bear-baiting, and such like sports, were also pursued with avidity, and it was a law

in every town that any butcher killing a bull which had not previously been baited, was subjected to a fine. Even gentlemen and young noblemen took part in such exercises and sports. Among the higher classes, hunting and hawking were pursued with more eagerness than ever, and they become now the subjects of numerous written treatises, setting forth their laws and regulations. When gentlemen were riding out for pleasure they were usually accompanied with hawks and hounds. In the annexed cut (No. 9) taken from an illuminated manuscript of the French Boccaccio at Paris (Imperial Library, MS. No. 6887) a party thus attended meets another party on horseback, and they are in the act of saluting each other. Horses were still almost the only conveyance from place to place, though we now more often meet with pictures of carriages; but, though evidently intended to be very gorgeous, they are of clumsy construction, and seem only to have been used by princes or great nobles. I give two examples from a superbly illuminated manuscript of the French translation of Valerius Maximus (Bibl. Imper. No. 6984) executed in the latter part of the fifteenth century. The first is a royal car, in which a throne has been placed for the king, who sits in it in state. His guards lead the horses. The form of the carriage is very simple; it is a mere cart on wheels, without any springs, and has a covering supported on two large hoops, which are strengthened by cross bars resembling the spokes of a wheel. In the second example, the carriage bears some resemblance to a modern omnibus. It is intended to represent the incident in Roman history, where the unfilial Tullia caused her charioteer to drive over the body of her father, Servius Tullus, who had been slain by her husband Tarquin the Proud. The ladies appear to sit on benches inside the carriage, while the driver is mounted on the horse nearest to it. These carriages still retained the name of carts, although they appear to have been used chiefly on state occasions. Riding in them must have been very uneasy, and they were exposed to accidents. When Richard II. made his grand entry into London, a ceremony described by Richard de Maidstone in Latin verse, the ladies of the court rode in two cars, or carts, one of which fell over and exposed its fair occupants in a not very decorous manner to the jeers of the multitude.

No. 9.—A PARTY HAWKING.

No. 10.—A ROYAL CARRIAGE AND ESCORT.

As yet carriages seem not to have been used in travelling, which was performed on horseback or on foot. During the century of which we are speaking, especially after the accession of Henry VI. to the English throne, the roads were extremely insecure, the country being infested by such numerous bands of robbers that it was necessary to travel in considerable companies, and well armed. From this circumstance, and from the political condition of the age, the retinue of the nobility and gentry presented a very formidable appearance; and such as could only afford to travel with one or two servants generally attached themselves to some powerful neighbour, and contrived to make their occasions of locomotion coincide with his. We find several allusions to the dangers of travelling in the Paston Letters. In a letter dated in 1455 or 1460 (it is uncertain which), Margaret Paston desires her husband then in London, to pay a debt for one of their friends, because, on account of the robbers who beset the road, money could not be sent safely from Norfolk to the capital.

No. 11.—TULLIA RIDING OVER HER FATHER'S BODY.

A year or two earlier, we hear of a knight of Suffolk, riding with a hundred horsemen, armed defensively and offensively, besides the accompaniment of friends. As travelling, however, became frequent, it led to the multiplication of places of entertainment on the roads, and large hostelries and inns were now scattered pretty thickly over the country, not only in all the smaller towns, but often in villages, and sometimes even in comparatively lonely places. In the manuscript of the French Boccaccio in the Imperial Library (No. 6887), there is a picture (copied in our cut No. 12) representing a

No. 12.—A PUBLICAN

publican serving his liquor on a bench outside his door.

It has been intimated before, that literature and reading had now become more general accomplishments than formerly. We can trace among the records of social history a general spreading of education, which showed an increasing intellectual agitation; in fact, education, without becoming more perfect, had become more general. In one of the compartments of the tapestry of Nancy (of the latter part of this century), engravings of which had been published by M. Achille Jubinal, we have a figure of a scribe with all his apparatus of writing, the pen, the penknife, and the portable pen-case with inkstand attached. But the most curious article

No. 13.—A SCRIBE, IN SPECTACLES, FROM THE TAPESTRY OF NANCY.

which this scribe has in use is a pair of *spectacles*. Spectacles, however, we know had been in existence long before this period. A century earlier, Chaucer's "Wife of Bath" observed rather sententiously:—

> Povert ful often, whan a man is lowe,
> Maketh him his God and eek himself to knowe.
> Povert a *spectacle* is, as thinketh me,
> Thurgh which he may his verray frendes se.

Lydgate, addressing an old man who was on the point of marrying a young wife, tells him to

> Loke sone after a potent (*staff*) and *spectacle*,
> Be not ashamed to take hem to thyn ease.

John Baret, of Bury St. Edmunds, in 1463, left by will to one of the monks of Bury, his ivory tables (the *tabulæ* for writing on), and a pair of spectacles of silver-gilt:—"Item: To daun Johan Janyng, my tablees of ivory, with the combo, and a payre spectacles of sylvir and ovir-gilt." This shows that already in the middle of the fifteenth century, a pair of spectacles was not an uncommon article.

THE VERNON GALLERY.

WAR.

Sir E. Landseer, R.A., Painter. L. Stocks, A.R.A., Engraver.
Size of the Picture, 4 ft. 4 in. by 2 ft. 10 in.

The title of this picture falls upon the ear just now like a strange and portentous sound, and the subject we look on as a shadowing forth of coming events—events of which, happily, Europe has not for many years been a witness. When the picture was painted it brought before us a scene that had almost passed from the memory of the present generation; it is now on the eve of revival, for armed hosts and hostile squadrons are mustering for the battle, and the earth, which has so long been at rest, is echoing back the "confused noise of warriors."

It was with no prophetic eye that the publication of this engraving was delayed to a period when political affairs would seem to render it more than ordinarily attractive, we may add, most painfully interesting. As we gaze on the horse and his rider struck down in their gallantry and their strength, on the ruined cottage, and the devastated garden, they speak to us of things that are probably coming to pass, and the horror of the scene recalls to memory the lines of Bishop Porteus;—

> "War is a game which, were their subjects wise,
> Kings would not play at."

The painter's simple yet comprehensive representation of War, is little more than a kind of episode in the day's battle, yet it is as convincing in its appeal to the understanding, as if he had given us the whole field of action strewed with the dead and dying; we require no further evidence of the sad results of hostile armies pitted against each other than the four noble figures stretched on the ground. The soldiers belong to the Royal Horse Guards, as we learn from the motto emblazoned on the silk drapery of the trumpet, and from other incidentals; both are dead; so is one of the horses; the other is severely wounded, and is vainly endeavouring to extricate himself from the *débris* around; the head of this noble animal is the great point of the picture, forming, as it does, a striking contrast in its attitude and fiery expression to that of the other horse whose eyes are glazed over by the film of death. We may employ here the language we used in speaking of this picture in our notice of it when exhibited in 1846:—"The subject is not allusive to any past battle, because the men wear the cuirass, a mode of arming not in use in our army during the last wars; but it would point to the future, and the fulfilment of such an augury may heaven avert from our own doors." The invocation then uttered may now take a wider range, and all who desire "peace and good-will" to their fellows will pray that these blessings may ere long overspread the whole earth once more.

PROGRESS OF THE CRYSTAL PALACE.

It is still confidently stated that the Crystal Palace will open on the 24th. It will be far from completion, at the same time there will be then vastly more to see than the public can do justice to in several visits, and the subsequent successive additions will present the engaging qualities of progressive novelty. Her Majesty also has given her gracious consent to be present at the inauguration. It is understood that the Palace is not to be open on Sundays, in consequence of a pledge bearing that interpretation which was given on the application for a Bill in parliament. The sentiments of her Majesty and the Prince on this subject, it is not for us to predicate. We noticed however that the Botanic Gardens at Kew were open on Sundays for the first time last year. A little explanation now enables us to appreciate the excellent effect of the proposed interior arrangements. At either end of the nave, grouped together in an ornamental basin, is to be a group of fountains, of which the architectural and sculptural part will be marble and bronze. They will probably contain various beautiful water plants and rare fishes. The grand vista of the nave is to be kept open from end to end between these fountains with the exception probably eventually of a grand fountain in the centre where the nave crosses the great transept. It will be decorated on either side with statues and groups of plants arranged in connection with the architectural features of the structure. At the corners, where the principal transept intersects the nave, will be placed four statues of great size, probably the "Hercules Farnese," and the "Flora," as representing colossal ancient Art, and two modern picturesque statues of corresponding dimensions. The opposite ends of this transept form the two grand entrances to the palace, the one from the gardens, the other from what appears to be now preparing, as the carriage approach; and which facing towards the west, now that the few trees and the mass of brushwood has been cleared away, commands nearly as fine a view towards London as the main or garden prospect, which looks far away over an expanse of country, more extended than that attained from the well-known terrace at St. Cloud. At this westerly entrance will be placed the monuments of Lysicrates, and copies of the two colossal groups on the Monte Cavallo, of figures reining in horses. Entering by this on the immediate left is a large portion of the building, appropriated to the gigantic remains of Egyptian Art restored to their freshest presence after a lapse of two or three thousand years. Among these, an Egyptian Venus rises from her capital of lotus leaves; further on to the left, the Greek Court of the time of Pericles, with capitals and walls elaborated with colour. On the entablature directly over the columns and the spaces between are placed wreaths, containing emblems that are not easily comprehended, and the Greek names within are spelt in some cases in a way, for which we suppose there is authority, but with a mutual transposition of epsilons and etas, and of omegas and omicrons, to which we are not accustomed. This court will contain the choicest specimens of Greek sculpture. Passing on still to the left, and keeping on the west side of the nave, we come to the Roman Court, and the Court of the Alhambra, the exquisite decoration of which is now beginning to show in colours. This brings us to the north transept which crosses the building, and affords on the east end an entrance from the gardens, impressively lined on either side with colossal sphinxes, leading thence up to two Egyptian seated colossi of enormous dimensions. Beyond this is the Assyrian Court, with its gigantic five-footed monsters, and its gorgeous and fantastic, yet beautiful superstructure. If Mr. Ferguson reads the ancients aright, such anomalies as blue boars and white lions are not confined to the present degenerate days; for even the Assyrian rejoiced in his blue bull. He is, however, we understand, practically borne out in some of his views as to the palatial superstructure of the time, by some recent discoveries. Crossing the nave to the east side, and returning towards the centre transept, we arrive at the Byzantine, Elizabethan, Italian, and other Mediæval Courts. The casts for the details of these were obtained chiefly at an early period of the undertaking, and were to be seen for months lying about in apparent disorder. Now that they are duly placed, and in the course of appropriate finish, they no longer merely amaze, but instruct, and delight the eye with the charm of order as well as with their extreme variety. These courts, beautiful as they are, have been got up with unexampled rapidity. Nothing can be more instructive to the student of Art than the beautiful examples of the various grades of decoration here assembled and contrasted. It is impossible even to allude to a tithe of the worthy examples here displayed; but we were riveted at once by the noble effect of Michael Angelo's tombs of the Medici, as placed in the Italian Court, although the seated figures of Lorenzo and Giulio, which complete the compositions, have not yet been placed in their due situations. Indeed, the great Angelo's style of sculpture was the grandest embodiment yet seen of the picturesque element in that art, and far transcends anything of the same kind produced by the French, or in his own country since his time. We see Bernini standing on tiptoe to reach him, but his efforts ended but in flutter and bombast. What would be extravagance in any other, in Michael Angelo—such is the eloquence and power of speech of his art—becomes true grandeur. The Kilpeck doorway in the Byzantine court is illuminated, and the Rochester doorway, in the Gothic court, is nearly completed. The figures introduced are proper, or coloured according to life. It is decorated in true ecclesiastic pomp, with blue, red, green, purple, and elaborate gilding. The colours are very pure and powerful, and on the high key so generally adopted in the mediæval styles. It is quite necessary to render these conscientiously, and in their full power, but to be truly appreciated they require the toned and modified rays of painted light to harmonise and enhance their effect. The decoration of this doorway, and the Elizabethan court, are entrusted to Mr. Coulton.

Copies of the Ghiberti gates, from the Baptistry at Florence, have been bronzed in imitation of the original. The decorative paintings after those in the Vatican are being well rendered. Having set out from the westerly entrance on that side of the nave through the Egyptian, Greek, Roman, Alhambra, and Assyrian Courts, and returned on the east side through the Mediæval Courts, we have arrived again at the centre transept. Crossing over this, we come to the court which will contain the Italian and French sculpture grouped together: beyond which, in progress of erection, are the manufacturing courts, the Sheffield, the Birmingham Courts, &c. &c., under the direction of various architects and decorators; Professor Semper, the junior Barry, John Thomas, Tite, Crace, &c. These courts, however, are not here confined to this side of the nave, but will also occupy a portion of that towards the west. These courts, though by no means confined in their dimensions, bear no proportion to the vast and airy structure in which they are all situated. Indeed the extreme lightness and vast scale of the great edifice containing them, prevents any comparison being formed by the eye between the containing and contained, which is of great practical advantage in avoiding any appearance of want of harmony.

This southern end of the building will contain, besides other attractions, the court of musical instruments; also the ethnological and natural history department, in which will be represented the inhabitants, customs, and scenes, of other climes and modes of life. There will be a large and beautiful collection of preserved birds and quadrupeds; an elephant, some tigers, leopards, and other wild quadrupeds are being grouped in various appropriate attitudes, amid as much as possible the associations of their existence. We feel that these two departments of ethnology and natural history afford a great scope for amplification and amusement, and yet are full of difficulty. The interest attached to various modes of wild life is undying in us, and only increases in proportion to the contrast afforded by our own advancing civilisation; at the same time the mere preservation of the stuffed animals and of the dresses of the human race (without the consideration of other points) presents a question not easy to be met. The subject will probably meet with its most adequate resolution in the hands of the efficient directors of this most interesting department.

Crossing over the nave towards the west, we arrive at the large unoccupied space—indeed by far the major portion of the space to the south of the main transept is as yet unoccupied—near which is the exquisite Pompeian house, also some manufacturing courts in progress of erection, and the German and English Courts of sculpture. These last are grouped together with some propriety, if such unions are desirable, as the characters of the two nations in this art, as in other matters, in some points assimilate. Thus the Italian and French sculpture is grouped together on the south-east corner of the main transept, and the English and German on the south-west. There is a great wealth of Art in both these collections, but we are sorry to see nevertheless that English Art is inadequately represented. The opinions of our own sculptors

SIR E. LANDSEER R.A. PAINTER.

L. STOCKS A.R.A. ENGRAVER.

WAR.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
4 FT. 6 INCHES BY 2 FT. 10 IN.

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BRITISH MUSEUM

as to the contribution of their works, seem to be very various. In some cases we see several statues all from one studio, and other names wholly wanting, without whose contributions no collection of British sculpture can be at all complete. We regret this much, as not only the object but the result of this unparalleled gathering of the sculpture of all time and climes together will be, we sincerely believe, to foster the interests and appreciation of a department of Art which has hitherto been much neglected in this country. The arrangements offered to British sculptors were identical with those under which the works of the living artists of other countries have been obtained, and although some commissions may go abroad from this country in consequence of the universal character of the collection, we believe it will have the effect of producing still greater encouragement for our native artists.

Sculpture requires in some degree popularising. Thus, although there are special courts set apart to the various countries and times in which the choicest specimens of the art of each are to be collected—say one or two choice works from each artist, by which he himself would prefer to be represented—other works will be distributed in a well studied architectural and sculptural arrangement, set off by groups of beautiful plants throughout the building. We have our own doubts which of the two classes of situation will be most advantageous to the works in question. British works are however coming in but slowly: we believe after some time their pace will increase.

We cannot leave this short occasional notice of the progress of the interior works, without testifying our admiration of the various and beautiful effects of light in the building. "From morn till dewy eve," a succession of effects grow, expand, and fade on the eye, to be taken up by others, that can have no example elsewhere. The vast height of the structure gives an amplitude to these effects, carrying them far beyond those which were visible in the building in Hyde Park; and the example and experience gained in that structure has greatly enhanced the present more amplified work. The red colour of the pillars is an especial improvement, which will not however be fully seen until the varied green and white of the plants and statues are combined with it. We trust the floors will be stained in dark colours of some solid character, which will give a better base to the structure and the columns, and will relieve the eye, and prevent the violent upward reflection so injurious to the due effect of formative works of Art. The roof is not to be covered with canvas, as was the case in the parent building. The light, therefore, will be much better, and the effect more brilliant, and we hope that the great height of the structure and the system of ventilation will keep the interior, even in summer, of an agreeable temperature. Outside, the terraces, each beneath each, the fountains and the varied gardens are progressing with rapidity, and evolving fresh objects of interest, among which is a structure of iron tracery surmounting a mound near the southern part of the front, which has been lately added. This is the temple of roses, in which all varieties of that royal family of flowers are proposed to be grouped and intertwined in the most elegant manner. The tracery is for the climbing species of this flower which, from two or three original stocks, has now been amplified by culture into a variety of which the name is legion. The instruction, which we doubt not the Crystal Palace will afford in the proposed Tracts, will probably include Botany. Some popularised, illustrated, and easy arrangement and explanation of the vegetable kingdom, will enable the city visitor to carry away with him clearer views on this branch of knowledge than that usually possessed by him. The great centre fountain of the gardens is alone to throw more water at one time than all the fountains of Versailles taken together; the borings however are not as yet complete. The terrace figures, which are each seven feet high, and are emblematic of various countries and towns, are being received in the interior, prior to their erection along the front of the building. In addition to those already received, a fine figure of Glasgow, by Marshall, has arrived. Belfast is nearly completed by Legrew, and Liverpool will be represented by Spence, and other similar subjects by various artists are in course of preparation. A great number of decorative vases will be arranged throughout the grounds. The vast effigies of extinct animals are being arranged on the island appropriated for them, and are full of life and character. These have been worked out by the able hands of Mr. Hawkins and his assistants. The requirements for this work were peculiar; they were not merely the qualities of an artist that were necessary, but also those of a well-grounded comparative anatomist and man of science. The colossal representations of these creatures have been built up on the remains existing, by the rule of three mode of Cuvier: given, a tooth and a few bones, to find out the rest of the structure: and this has been effected with great success. These representations rejoice in nearly sesquipedalian names: iguanodon, plesiosaurus, labarinthodon, pterodactyle, &c. Their originals, at the time of their existence, had no names, for man was not created; in fact they appear to have existed under such circumstances of the surface of the earth as would have been unfit for the existence of the human being. To reproduce an appearance of this on the island and place set apart for illustrating this portion of the history of the world, appears therefore to be an arduous part of the undertaking. The state of the animal races in those long past ages, in relation to that of our own, appears somewhat analogous to the case of tropical vegetation compared with the flora of more temperate regions; various of the largest of the present tropical plants appear like our succulent weeds and ferns magnified. Thus the lower classes of animals in those old days seem to our eyes miraculously developed; enormous frogs, tortoises as big as a Caffre's hut, and lizards that might swallow a horse. There is even an antediluvian authority for our cherished St. George's Dragon! To temper our wonder, however, it appears, although certain classes of animal life appear so preternaturally developed as to have led in the first instance to an idea that the bones grew and magnified in the bowels of the earth, after the death of the animal to which they had belonged, that our geological discoveries afford us no remains of any extinct animal at all approaching in scale to the "true whale" who still disports him in our northern seas, and yields his life to supply our wants.

This feature of the Crystal Palace attractions will have much favour, doubtless, with the public. We recollect the interest with which we used to look at a little engraving, which served as frontispiece to Mantell's "Geology," representing, in small, a group of these denizens of a former world, stretched out on their native ooze. In the illustration at the Crystal Palace we shall see a far larger collection of the breeds of the time in their true bulk, and apparently full of life. The island on which they will be grouped is to be surrounded by a tidal lake. In this part of the gardens, and not far from the Temple of Roses, the excavations and cuttings are extensive, leading in one direction to the terminus of the Crystal Palace railroad. This will be on a large scale. The new road between Sydenham and Norwood which forms the carriage western approach, of which we have before spoken, is nearly completed. The reservoir at Sydenham is enlarged so as to afford a sheet of water, adding to the agreeable effect of the building on that side. A contemporary tells us, that, "according to the most moderate calculation, the whole annual receipts for rental of space for exhibition, will aid the income of the Crystal Palace in a sum not less than 45,000*l.*, the full amount that will be expended per annum for the various purposes necessary, and the payment of the officials required. The amount expended is 1,000,000*l.* This at 5 per cent. is 50,000*l.* per annum. Therefore, it will require something less than 1000*l.* per week to be received from the visitors to pay that percentage,—an amount which there can be no doubt will be obtained, even in the most unfavourable weather."

We hope this is not a too sanguine view of the resources of the company: unquestionably a large proportion of the amount must be looked for from manufacturers, whose productions, appertaining to Art, are calculated to "tell" in a public exhibition, and so remunerate the proprietors for the necessary outlay. That this outlay will be considerable there can be no doubt: including the requisite "attendance," and the quantity of "stock" essential to make an effective "show."

We are somewhat apprehensive that the very important department of the plan—the exhibition of Art-manufacture, and the illustration of its progress—has not been sufficiently considered and studied by the authorities. After all, this is really the chief purpose of the building: and hence its great *utility* is expected to arise. Now we greatly fear that the "opening" day will show that, from some cause or other, there is a failure here. We know but of few manufacturers who have "taken places," while we could name many who will be absentees whose works would at once decorate and benefit the Crystal Palace; at present this hint may suffice: hereafter it may be our duty to return to the subject.

It is scarcely within our province to allude to the charges for admission: but from an advertisement, which we presume will appear in our columns, we apprehend there will be some disappointment. These charges are to be 5*s.* on Saturdays, 2*s.* 6*d.* on Fridays: and on the other four days of the week 1*s.* for each person—but the railway charges will be in addition for each person, 1*s.* 6*d.*, first class, and 1*s.* second class.

On Fridays and Saturdays the gates are not to open until twelve o'clock—a serious error we consider: for the time will be short enough, if admission were given at nine or ten o'clock. Visitors will in all cases withdraw at sunset.

The season tickets are to be two guineas each: with reductions in cases of families: but the purchasers of season tickets will no doubt be chiefly limited to residents in the vicinity. It is arranged that none but "season tickets" will be admitted on the day of opening.

PAPER MANUFACTURE.

At the present period, when the diffusion of knowledge in the cheapest possible form demands the production of paper in enormous quantities and at the most economical rate, the consideration of the subject will be appropriate. It is but a few years since, when two or three small daily newspapers supplied the wants of the metropolis;—when our cheap periodicals had no existence, and those books,—well classed under the general term of "Railway Literature,"—were not yet dreamed of by publishers or readers. Eventually, the advancing intelligence of the age required new sources of instruction and amusement. A want expressed, or even slightly indicated, is readily met; and the success which attended the first attempts of adventurous publishers led others on the same track, and a torrent of literature deluges the land. Literature of the highest order reaches the public in a cheap form, and all the elements for the advancement of learning, and the improvement of taste, circulate—as the cant phrase is—amongst the "million." Unfortunately, at the same time that much wholesome bread is cast upon the waters, which will be found spreading its invigorating influence around, much that is rotten and poisoned finds its way into the same stream, and spreads a moral death, or, at least, a wide-spreading disease, wherever the current winds its way. We have faith in the vital powers of virtue; and notwithstanding the evils which a debased literature carries in its train, we are content

to believe that the sterling truths which are promulgated at the same time and in the same channels are a sufficient antidote; and that eventually, with the improvement of mind, an amendment in morals must follow. Already we perceive, or think we perceive, indications of this. From inquiries which we have made at railway book-stalls, and at many of those places where the classes of cheap literature to which we have alluded are alone sold, we find that books of a light and frivolous character, which commanded a large sale a few years since, have but few purchasers now; and that there is a general demand for books over which—as a railway bookseller said—"a man requires to think."

Some idea of the immense requirements of our literature may be formed from the following statement. We have one London daily journal circulating upwards of 13,000,000 of its enormous sheets annually, the other daily newspapers having a circulation of about 10,000,000. There are about 200 London periodicals of different kinds, and more than 300 provincial newspapers in England alone. The paper employed in printing these can scarcely be estimated with anything like correctness: but we find that nearly 100,000,000 of stamps are required annually for that portion which comes under the operations of the stamp act. It is stated that 3000 works are published annually in London, which is at present, we believe, below the actual number; and beyond these there are 230 quarterly and monthly magazines. If to this we add the quantity of paper required for letter-writing, and for all the various purposes of Art-manufacture and commerce, it will be at once evident that the manufacture of this article is one of great importance. In the article of correspondence alone, we find 380,000,000 of letters passing through the post-office, which, supposing these on the average to weigh but half an ounce each would amount to 11,875,000 pounds of paper. From the best sources of information we learn that the quantity of paper now manufactured annually in this country amounts to not less than 500,000,000 pounds, worth more than 2,000,000*l.* sterling. Few things have tended so much to the acceleration of civilisation as the art of paper-making, which has uniformly increased with the improved means of printing, and, by the cheapening of literature, the enormously enlarged demand for books.

Reverting back to those ages when by a tedious process the blades of grass were manufactured into writing-tablets, we at once perceive the immense advantages which we enjoy in the facilities afforded for the interchange of thought by the manufacture of paper.

The Egyptians employed the *cyperus papyrus*. The layers of fibres were separated and spread upon tables, and kept for some time moistened with the waters of the Nile. An adhesive matter was by this process separated, and two or more *leaves*—for such they really were—being laid together, they were subjected to pressure, then dried, and eventually smoothed with a tooth. Amongst the Romans the process of manufacture became a more important one. They had their *glutinators*, men by whom the sheets were glued, and *malleators*, to whom the processes of hammering, pressing, and polishing belonged. The papyrus of the Egyptians and the paper of the Romans differs in many remarkable particulars, and an attentive examination has shown with tolerable certainty that the Romans made their paper from the pith of the papyrus plant, and not from the fibrous portions.

Besides the papyrus, there are many specimens of ancient paper made from the inner bark of several trees, but the former is calculated to resist the action of time in a manner which is truly remarkable. Champollion informs us of the existence of manuscripts on papyrus as old as Moses.

There is a habit amongst many of the historians of science and manufacture, of referring everything of an ancient date to the Chinese, to which country they appear to look as to the source of all that has come down to us in the way of applications of nature's productions to objects of utility. In this way the Chinese have been named as the manufacturers of cotton paper, but even to this day they make their papers from the rind of the bamboo and the mulberry tree.

The Arabians, however, certainly prepared cotton paper in Bucharia in 704 A.D., and on their spread over Europe, they appear to have introduced it into Spain. Paper-mills, worked by water-power, appear to have been erected—probably the first in Europe—and in these mills the manufacture of paper from cotton rags was commenced.

At Fativa, now called San Filipe, a small town in Valentia, excellent paper appears to have been made. Edrisi says, writing in 1150, "here is made paper, the equal of which cannot be found in the whole universe, it is exported to the east and west."

The employment of vellum or parchment for nearly all the important works produced by the learned men of the middle ages, who were chiefly priests, prevented the development of paper manufacture. Steadily, however, it increased; at the commencement of the fourteenth century there existed at Fabriano, and at Colle, in Tuscany, paper-mills worked by water-power. These have been continued down to the present day, some beautiful specimens having been shown in the Exhibition of 1851. Bodoni, at the commencement of the present century, obtained the paper from Fabriano, on which his beautiful editions were printed. Linen-paper was made in Germany at an early period. The archives of the hospital in Kaufbeurn contain documents upon linen-paper, bearing the dates of 1324, 1326, and 1331. Paper-making then made its way into France. The towns of Troyes and Essonnes appear to have possessed the earliest mills. From France the manufacture passed into England. In 1496, Wynkyn de Worde informs us that the paper used for a work which he printed, was made by John Tate at his mill, Stevenage, Hertfordshire. In 1558, Queen Elizabeth granted to her jeweller, John Spelman, the right to erect a paper-mill, which was established at Dartford, in Kent. Several writers have asserted that the mill at Dartford was the first worked in this country; but the testimony of De Worde, sufficiently proves the manufacture to have an earlier date than this. Sheep-skin and calf-skin having been used for printing and writing when paper was introduced into Europe, it became important to give the paper a strength and solidity resembling that of vellum. Cotton was the material employed in making the first paper, which was soft and easily torn. Hemp and other strong vegetable fibre was therefore introduced; and this led to the manufacture of paper entirely from linen rags. However, many of the old papers, both of cotton only, and of a mixture of cotton and linen, having been well sized with gelatine, preserved all their qualities to the present day unimpaired. In 1750, Baskerville had a paper prepared, upon which to print his Virgil, entirely free from the roughness which characterises the earlier manufactures. This was effected by making the paper on wire moulds. A similar plan was adopted by Johannot, of Annonay, in the manufacture of a paper for Didot, which was called *papier vélin*. Eventually, machines were introduced for making paper in any length, and with the increasing demand, numerous improvements, chiefly facilitating the processes, have been applied to the manufacture. The Dutch have long been remarkable for the manufacture of fine hand-made paper; and until within the last seventy years, all the best paper used in this country was supplied from Holland.

Originally it was the practice to take the rags from which paper was made and reduce them to a pulpy state by washing with water, and placing the mixture in close vessels for some days, whereby it underwent fermentation. Putrefaction indeed was induced by the process, and the fibre very much injured by the operation; a semi-gelatinous mass however resulted, which was suited for the purposes required. The next step was to beat the rags into a pulp by stamping rods, shod with iron, working in strong oak mortars, but this was so ineffective that forty pair of stamps were kept at work night and day to prepare one hundred-weight of rags. Our modern processes are far more perfect, and to these we must now direct attention.

Whether habits of more practical economy are growing up amongst the English people we know not, but it is a fact that they are more careful of their rags than formerly they were. All our linen rags were obtained from Italy and Germany. Our importation of rags is however much reduced, owing to the increased supply produced at home. It has been stated that the paper-making materials saved annually in the United States, amounts in the value to several millions of dollars. Let these facts show the importance of saving each fragment of our linen garments. That which we wear to day in the form of a shirt, eventually becomes so thin and ragged, as to be no longer wearable; it passes through the rag-shop to the paper-maker, and we by and by receive it back again as superior satin wove post, ornamented it may be by the embosser, and its edges glittering in gold. Referring to the importation of foreign rags, some one has written, "The material of which this sheet of paper is formed existed a few months ago, perhaps, in the shape of a tattered frock, whose shreds, exposed for years to the sun and wind, covered the shepherd watching his sheep on the plains of Hungary; or it might have formed part of the coarse blue shirt of the Italian sailor, on board some little trading vessel of the Mediterranean." So pressing is the demand for rags, that France, Holland, Belgium, Spain, and Portugal, prohibit under severe penalties their exportation.

The first operation in the process of paper making is sorting, cutting, and cleaning the rags. Women are employed on this: each woman stands at a table, the top of which is covered with wire: on one side is a pile of rags, and on the other a box divided into three compartments. A few of the rags are spread out upon the wire; they are shaken to and fro, by which dirt is separated, and passes through the wire-gauze. The pieces required should not be larger than three or four inches square; all of this size are selected and thrown into one of the compartments of the box. On the table is an upright knife, and by drawing the rags across its blade, they are cut to the required

size. In selecting, care is required to put similar qualities of rags together, and all seams are cut off and kept by themselves; since if the sewing thread be not properly ground, it produces an inequality in the paper.

The second operation is washing. The dirty and coloured rags are placed in large square chests, and steam being admitted into these, they are boiled with lime for some hours, by which some of the colour and all the dirt is removed. The mass is still however quite unfit for the formation of white paper; it is therefore put into troughs, and attacked with what are technically called *engines*. The trough is usually about ten feet long, four or five feet broad, and two deep; it has a longitudinal division, and an iron roller twenty-two inches in diameter, and twenty-six inches wide. This roller is not a plain cylinder, but its surface presents a number of bars or knives, projecting more than an inch radially from its axis, and beneath is a plate armed with bars or knives of the same kind as those of the roller. The roller is set in motion, making about 130 revolutions in a minute; a stream of clean water passes constantly through the trough, and one hundred-weight of rags is placed in it at one time. The rags are therefore drawn under the rollers, and cut and pressed, and carried round by the rapidity of the motion, until reduced to the proper condition. Above the roller is placed a cover with two frames of wire-gauze; to this the crushed rags are carried; the foul water is removed by a pipe, and a stream of clean water passes constantly in upon them. Some makers introduce chloride of lime into the troughs, the object of which is to remove all colour; by others the bleaching operation is made a separate affair. The rags after being pressed are placed in a chamber or cylinder, from which the external air is carefully excluded. Into this pipes are conveyed, which communicate with a retort in which chlorine is formed by the application of heat to a mixture of common salt, manganese, and sulphuric acid. The chlorine, by a well-known action, discharges all colour from the rags, and they become perfectly white. Much judgment is required in this part of the process. If the bleaching is carried too far, the texture of the paper is injured by the destruction of the fibre. There is also much difficulty in removing the chlorine from the mass, simple washing, however extended, being insufficient to overcome the force by which the fibres hold this active agent. For ordinary purposes, for writing or for printing, this does not signify much, although paper from which the chlorine is not removed is subject to decay with far more rapidity than such as is free from it. The knowledge of this has led our paper-makers to use what they call an *anti-chlor*; this is either the sulphite or the hypo-sulphite of soda: by the play of chemical affinities these salts remove the chlorine, with the formation of sulphuric acid, which is washed away. For lithographic and for photographic papers, nothing but selected white linen rags should be employed, and every bleaching agent avoided. Owing to the want of attention to this point, many annoying failures are constantly occurring to the photographic artist in particular, which he is unable to refer to any cause in his manipulation. The requirements of photography are not, perhaps, yet sufficient to induce the paper-maker to alter his practice, but when we consider the important uses to which photography is now being put, it will be evident that any paper-maker obtaining the required excellence in his material, might secure an immense demand, and a large profit.

From the gas chamber the rags are again conveyed to the washing-trough, worked over again, and then turned into the beating-engine. This is not unlike the former, but the knives are closer, and the motion is much more rapid. Having been ground here for several hours, the whole assumes a fine white pulpy appearance, and much resembles milk or cream. For some papers the size is now introduced, but for writing-papers the size is applied after the sheet is made.

Paper is made either by hand or by machinery, for many purposes the hand-made paper being preferred. When made by hand the workman is supplied with a mould—a square frame, with a fine wire bottom resembling a sieve—of the size of the intended sheet. The prepared paper pulp is in a trough: he dips his mould into this, lifts up a portion of the pulp, and holds it in a horizontal direction. By this means the water runs out through the wire sieve, and a coating of fibrous material is left upon the bottom of the mould. The sheets thus formed are passed, first between felts or woollen cloths, and afterwards alone. Machine manufacture is the same in principle, but extended in scale, so that sheets of any length can be produced. A trough is kept filled to a certain line with paper pulp; this is kept in a state of constant motion by means of a long beam, so that the linen fibre may not settle. Below this trough is placed another, in which is fixed a *sifter*, or wire frame, on which the paper pulp flows, and by a peculiar motion is spread out into a sheet. From this it flows onward to a ledge over which it passes, a regular stream of paper; it is then caught upon a plane, which presents an uninterrupted surface of six feet, on which the paper spreads itself most uniformly. This plane is an endless web of the finest wire; it has a peculiar shaking motion from side to side, the object of this being to spread the pulp and get rid of much of the moisture. In passing onward the pulp becomes more and more solid: by and by it passes on to an endless web of flannel, by which more moisture is absorbed, and it is then caught and carried between two rollers and powerfully squeezed: it passes over an inclined plane of flannel to dry it yet further, and is then subjected a second time to another pair of pressing rollers. The paper is now perfectly formed, but wet and tender, and it has to go through the drying process. From the last pair of pressing rollers the paper is received upon a small roller, and by this it is guided over the polished surface of a large heated cylinder, from which it passes to another much larger. Rolling over these polished surfaces all the moisture is dispelled, and the rough appearance of the paper entirely disappears, and the finished paper is wound off by the machine upon a reel. Such is a very rapid sketch of the main features of preparing paper by machinery.

The first machine for making continuous paper was constructed at Essonnes, in France, in the paper-mill of François Didot, the invention of M. Robert, who obtained a patent for fifteen years, and a reward of 8000 francs from the French government. Eventually, this machine was introduced into England by patents, which were assigned to Messrs. Henry and Sealy Fourdrinier, in 1804. Dartford, in Kent, was selected as best adapted for realising the patentees' plans, and Mr. Hall's establishment as the fittest engineering concern for that purpose. Mr. Bryan Donkin was employed in this establishment; and through the introduction of this machine, he was led to a consideration of all the requirements necessary. To this gentleman the perfection of the machinery for the manufacture of paper is mainly due. Our space will not allow of our detailing the various improvements which were introduced from time to time. The principles involved in all will be comprehended from the description we have given of the manufacture. A few words, upon the processes of *sizing* and *glazing* of papers appears to be required. English writing-papers are sized with gelatine, which is applied after the paper is made. The white letter-papers of France and Germany are sized in the vat with farina and resin-soap. M. Canson made a size of which wax was the base; and Mr. Obry introduced the plan of dissolving resin by means of soda, forming thus a resin-soap, and using it with alum, sometimes in combination with potato-starch. Most of the printing-papers made in this country are prepared with the resin-size. The glazing of papers is effected by passing them through polished metal rollers.

The best kinds of paper are manufactured from linen rags, but since the supply is insufficient, a great quantity of cotton has been introduced into the composition of paper. Beyond this, nearly all our modern papers contain considerable portions of earthy matters, which are introduced for the purpose of giving a fictitious solidity and adding to the weight of the paper. The Cornish China clay trade has been very largely increased by the demands made upon it for fine clays for the paper trade. Pipeclay and other white earths are introduced with the same object.

The ingenuity of man has been taxed to discover materials from which good paper might be manufactured cheaply. The following are a few of the things which have been employed, and many of them with very tolerable success.

The fir-apples, the cellular tissues of the potato plant, beet-root, the refuse of the root after the manufacture of sugar, Indian corn, particularly the stem, although the knobs have also been employed with advantage, the pulp of the poplar tree, ash bark and barks generally, bullrushes, the sugar-cane, mosses, sea-weed, confervæ, the green slime forming on still waters, leather scrapings and shreds, straw, hop bines, which make a very nice paper, and will probably before long be extensively employed. All the lentils also afford a good material for the manufacture of paper. Peat has been used with much success for the commoner papers. Sawdust and shavings promise to furnish valuable material.

In connexion with the latter materials, a patent has lately been obtained by Messrs. Coupier and Mellier in this country, "for manufacturing pulp for paper-making from straw and other similar vegetable materials, and from the bark of the osier or chestnut-tree, by the use of a boiling solution of soda or potash, in conjunction with other chemical means, and without mechanical operations."

The patentees conduct their process as follows:—They make use of an open vessel with a perforated false bottom, on which are placed the materials to be operated on, previously cut or otherwise divided into short lengths. From the top of this vessel (which is to be closed during the operation), a pipe leads to a second vessel capable of holding from sixty to seventy gallons, in which is placed the alkaline

solution. The end of the pipe in the first vessel is provided with a rosehead. When the process is to be commenced, steam is to be turned on into the alkaline solution, and its temperature raised to the boiling point. A communication is established between the vessels by another pipe from underneath, and a circulation of the heated liquor is hereby maintained for about eight hours. Hot water is then forced through, and this washing is continued until the liquor flows out at a certain strength; cold water is then supplied to the materials, and passes through until it comes out clear. In order to bleach and disaggregate the fibres, they are then submitted to the action of a solution of hypochlorite of alumina, or other hypochlorite, and again washed in hot water, in order to remove the superfluous bleaching liquid. This reduces the mass to the condition of *half-stuff*, which is manufactured into paper according to the usual modes, operating with or without the addition of rag-pulp. The quantity of alkaline solution consumed by the above process, will be about thirty or forty gallons for every hundred weight of fibre, and of hypochlorite about twenty-five per cent. of the weight of the fibre. The alkaline solution may be obtained by dissolving soda or potash in lime-water, and decanting the clear liquor, and the hypochlorite of alumina for the bleaching process by dissolving sulphate of alumina in a solution of hypochlorite (common chloride) of lime. The waters obtained by the first process when evaporated yield a resinous soap, which may be mixed with other materials, and burnt as fuel, or used in the unmixed state.

A second section of the patent consists in treating wood-shavings from the lime, ash, elm, and beech, with nitric acid, in order to obtain therefrom a pulp to be used in the manufacture of paper.

The patentees employ two vessels in connection with each other, having perforated false bottoms, on which the shavings to be operated on are placed in a damp place and pressed. About eighty per cent. by weight of white nitric acid diluted is then added to the shavings in one of the vessels, and after standing about four hours, heat is applied until ebullition commences, and nitrous fumes are evolved. These fumes are caused to pass into the second vessel, where they come in contact with the damp shavings, and are partially converted into hyponitric acid. When the boiling has been continued for a sufficient time, the shavings are subjected for about two hours to the action of solution of potash or soda; they are then bleached by hypochlorite of alumina, using, however, only about two per cent. by weight, of the materials in making the solution. This last operation, with the aid of subsequent washings, converts the shavings to the state of *half-stuff*, which may be used alone, or with rag-pulp, according to the usual methods. The acid liquor employed in operating on the first batch of shavings, after having about forty per cent. of the weight of the materials added to it, is used for treating another quantity, the nitrous fumes evolved being applied as before described. By evaporating the used acid liquors, oxalic acid may be obtained, as well as an acid of a character analogous to nitropicric acid.

Since paper consists of a fibrous material which it is important to economise, proposals have been made to combine animal matter with it in large proportions. The animal gelatine would be held between the fibres of the sheet, and the result would be the production of a material in many respects resembling vellum, while it would at the same time offer all the advantages of ordinary paper. We intend at some future period to return to the consideration of this subject, with more particular reference to the processes of ornamental paper manufacture. Of late, so many absurd statements have been circulated in relation to paper, and the supply of materials for its manufacture, that an article devoted to the consideration of the subject was thought advisable. All that has been aimed at has been to show how paper is now made, to describe the sources from which the material comes from which paper is made, and, beyond all, to point out the numerous sources from which we may expect to be supplied with materials quite sufficient to maintain the required supply of so valuable a material. Even if our linen and cotton rags should entirely fail us, the refuse straw of our stables, the saw-dust and the shavings of the carpenter's shop, will furnish us, when properly treated, with paper on which still to print our thoughts, and record our discoveries for the benefit of generations yet unborn. ROBERT HUNT.

THE ROYAL ACADEMY.

LECTURES ON SCULPTURE.

HAVING arrived at that period of Greek Art which was immediately preceded by Calamis and Pythagoras—that time at which (particularly at Athens and Argos) sculpture had developed its utmost excellence—the lecturer (Sir R. Westmacott, R.A.,) proceeded at once to consider the wonders of the Phidian age, wherein were united boundless magnificence with the most refined taste. So transcendent was the genius of Phidias, that all the works of the time of Pericles were carried on under his direction, and artists were busied in every department in realising his designs; but the statue of Minerva in the Parthenon is especially his own work. The Pallas Parthenos was the image of the goddess equipped in armour, but the military habit was relieved by the richness of the ornament. The technical construction of the statue might be detailed, but such particulars do not come within the purpose of a lecture. The works of no other sculptor are comparable with those of Phidias for unanimity of conception; and in contemplating them, we cannot determine whether in ingenious design, sublimity of character, or marvellous execution, they most claim our admiration. The extraordinary finish to which these sculptures were worked up, was in some degree a result of exhibiting them to the public; but there was yet, independent of that, a powerful stimulus to careful work, in the hope of excelling. There may be other edifices of antiquity which in magnitude surpass the Parthenon, but no structure in the world has been distinguished by architectural and sculptural beauties which have so deeply impressed the human mind. Of the metope tablets there were altogether ninety-two, fifteen of which, from the south side, are now in the British Museum. On the front, and east side, the combat of Pallas with the giants, and other battles of the gods, were represented; and in the middle of the south side, scenes from the earlier Attic mythology. Of the frieze of the cella, five hundred and twenty-eight feet long, four hundred and fifty-six feet are known. There are fifty-three tablets in the British Museum, besides casts of the whole west side. The whole represents the Panathenaic procession. On the west side appear the preparations for the cavalcade; and on the south and north, on the first half, the Athenians are seen riding in files next to those who took part in the chariot contest, which succeeded the procession and with them the goddesses of battle as charioteers. On the east side appear the twelve gods, together with a company of virgins who bring consecrated gifts. Of the statues in the east pediment there are nine figures in the British Museum; and from the west, one with five fragments. On the east is represented the first appearance of Athena among the gods; and on the west, Minerva, contending for the tutelar dominion of Athens, conquers Neptune by teaching Erichthonius how to yoke the horse created by the former. Among the pupils of Phidias, Agoracitus and Alcamenes were distinguished; they devoted themselves to the execution of statues of the gods. In all the works of Phidias there is the same majestic style, but in the execution there appears here and there in the metopes some difference, arising from, perhaps, the employment of artists whose feeling having been formed according to the taste of an anterior period, their forms were not so full and flowing as those worked out by the school of the great master. After a highly interesting description of the manner in which the Greeks employed their tools to produce certain effects, as seen in the works spoken of, and the dispositions of the draperies with respect to the light, the lecturer did ample justice to the Theseus and the Ilissus, and then proceeded to show the measurement by heads of many well-known statues, as the Venus, the Apollo, the Faun, &c., and to point out the variations in stature. A close attention to the measurement of different statues shows that the Æginetan school gave short bodies and long legs to male figures. The artists of Phigalia treated their figures of Amazons in the same feeling; but according to the Polyclitan canon the upper parts predominate. Art always exalts, never debases its subjects: in the works under consideration this is eminently observable. In the Panathenaic procession we cannot admire too highly the agroupment of the horses with the figures, and then the relief of the whole by blue as the celestial colour. The most valuable points of the horse are fully understood: in the formation of the limbs, body, and nostrils there are the indications of strength and speed. But in contemplating the triumphs of Phidias, neither those who assisted him in these marvellous works, nor others of rare genius, though of other schools and a later time, must be forgotten. The style of Phidias did not, however, make an impression which communicated a permanent corresponding character to Greek Art. Besides the Attic, there was also a school which may be denominated Sicyonico-Argive, of which, Polyclitus was the greatest master: one of whose statues, the Doryphorus, was instituted by common judgment a canon of human proportion. In a competition at Ephesus, Polyclitus prevailed over Phidias, Ctesilaus, Phradmon, and Cydon. But the majestic severity of Phidias, and others of his time, yielded to the luxuriant and voluptuous sentiment which characterised Greek Art even until the time of the subjugation of Greece by the Romans. Polyclitus popularised his style so much, that even artists followed him, although not his pupils, even as late as towards the end and after the end of the Peloponnesian war. And it was after this period that Scopas, a Parian, and Praxiteles, an Athenian, took the lead in giving to the human form a beauty, combined with a sentiment of voluptuousness, of which the antecedent ages of Greek sculpture had entertained no conception. The Venus of Capua, which is not surpassed by any sculpture in existence, as also the Venus of Cnidos, and that of Melos, with the qualities in which they differ from each other, and antecedent works, may be instanced and considered in their various relations, as remarkable examples of the revolution which Hellenic Art underwent. Great excellence began to be evinced in portrait-sculpture, as statues and busts. The Niobe family, now at Florence, could not be determined in the time of Pliny as to whom the work should be attributed, whether to Scopas or Praxiteles; but the manner of the work itself pronounces for Scopas, as the markings were more positive than those of Praxiteles usually were. There are fourteen figures in all, expressing fear and grief at the effects of the arrows of Apollo. The works are, however, among the best of that period when human action was most successfully represented. As Phidias was

the master of the earlier Attic school, Praxiteles was the master of the elder; and the principles of this, and the healthiest portion of after-times in this and other schools, were exemplified in such works as the Laocoon, the Apollino, and numerous other known works. As elevation of sentiment was lost sight of, Art became corrupt and sensual; and when Greece fell under Roman dominion, the finest works were removed by Marcellus, Fabius Maximus, Sylla, L. Æmilius Paulus—in short, by every Roman who visited Greece with a shadow of authority. Thus, after the Achaian war, the Romans professed an extensive taste for Art. In the time of Sylla, Pompey, and Octavian, all the eminent sculptors then living had repaired from subjugated Greece to Rome; but there Greek Art was an exotic which never flourished; and even in the time of the Cæsars the Arts were nothing, save as ministering to the caprice and sensuality of power and wealth; and what efforts soever might be put forth occasionally for the restoration of good taste, the pedigree of Hellenic Art may be said to have been extinguished before the removal of the seat of empire to the Eastern provinces. With the revival of Art at Florence and in Italy, the names of Niccola Pisano, and his son Giovanni, of Balducci, Ghiberti, Donatello, Gian di Bologna, Michel Angelo, Benvenuto Cellini, and perhaps a few others are associated, insomuch that to these may be said to be attributable the onward impulse which has brought sculpture, in the state in which we find it, down to the times in which we live.

ART IN THE PROVINCES.

Worcester.—The prospectus of a plan for the establishment of a Fine Art Society in this city has reached us. The list of distinguished names that appear on the document as patrons promises favourably for the ultimate success of the institution, and the subscription-list shows well. It is intended to have an annual exhibition of pictures, &c.; and we learn from one paragraph in the prospectus that, with reference to such exhibition, "The Committee shall have power from time to time to apply so much as they may think expedient of the surplus funds of the Society, in the purchase of paintings, sculpture, casts, books, and works of Art generally; but in all such purchases works of Art shown at the Society's Exhibitions shall have a reasonable preference." The first exhibition is proposed to be held in the ensuing autumn. Artists resident in the metropolis and its vicinity, who may feel inclined to aid with their productions the infant institution at Worcester—and we trust many will be disposed so to assist—will therefore have such an opportunity after the closing of the London galleries.

Belfast.—On the 7th of April a large party assembled in the rooms of the Belfast School of Design to witness the annual distribution of scholarships attached to that institution, and to take part in a *conversazione* which was held after the termination of the principal business of the evening. As is generally the custom on these occasions, the apartments were decorated with various works, the productions of the pupils, and also with many excellent specimens of the manufactures of the locality, especially of linens and damasks. We may remark as evidence of the good effects produced by the excellent instruction which the scholars receive from Mr. Claude Nursey, the head-master, and his coadjutors, that three of those educated here have received appointments as masters elsewhere; namely, Mr. Stannus, to Dowlais; Mr. S. M'Cloy, to Waterford; and Mr. J. Williamson to Newcastle-under-Lyne. We learn from the report read on the above evening, that the number of pupils attending the various classes within the walls, and in public schools connected with the Belfast establishment, is 245, and there seems every probability of additions being made to these during the present year. Mr. Cairns, M.P. for Belfast, who presided on the occasion, delivered to the company and pupils a long but most able and practical address; the five scholarships were assigned respectively to Messrs. W. A. Walker, P. M'Givney, J. M'Henry, W. R. Ferris, and S. F. Lynn. The first scholarship, of the value of 20*l.* is given by Lord Dufferin, the president of the institution, and a young Irish nobleman who not only seeks to promote the interests of Art in Ireland, but in England also.

THE UNIVERSAL EXHIBITION AT PARIS.

The regulations for the Universal Exhibition to be held in Paris in the year 1855, have been published, and although detailed, we can give the substance of the principal conditions in a condensed form. The exhibition will admit of the agricultural and industrial products, as well as the works of Art, of all nations. The day appointed for the opening will be the first of May, 1855, and it will be closed on the thirty-first of October in the same year. Foreign governments will be invited to appoint committees for the examination, selection, and dispatch of their national productions, and the formation of such committees will be notified as soon as possible, in order that between them and the Imperial Commission relations may be established; and such committees being established, the Imperial Commission will not enter into correspondence with individual exhibitors, or intending exhibitors, either native or foreign. Natives of France or foreigners proposing to exhibit, will enter into correspondence with the committee of the department or country in which they reside; and foreigners residing in France will apply to the official committee of their respective countries, and nothing can be received for exhibition unless under the authority of the committees. Having given the terms on which Fine Art, the production of natives, will be received, we shall mention the terms in which contributions from foreign artists are invited, and then give the classes of industrial productions. The admission of French works of Art will be adjudged by a French jury which will sit at Paris; this jury being appointed by the section of Fine Arts of the Imperial Commission. This tribunal will be divided into three sections: to the first will be submitted works in painting, engraving, and lithography; to the second, those in sculpture, engraving, and medalling; and to the third, architecture. The Exhibition will be open to the works of French and foreign artists living at the date of the decree constituting the Fine Art Exhibition; that is on the twenty-second of June, 1853. Works already exhibited may be contributed, but copies are prohibited, with the exception of such as reproduce a work in another department of Art, as enamels, drawings, &c., &c. Prohibition extends also to pictures and other works without frames, and sculptural works in raw clay. Such are the conditions especially for works of Art,—subject, of course, to the general conditions of the Exhibition. The lists of contributions must be addressed to the Imperial Commission by the thirtieth of November, 1854, giving the christian and surnames, and residence of the intending exhibitors, the nature and number or quantity of the productions proposed, and the space which they will occupy in height, breadth, and depth. These lists, as well as other documents, from foreign countries will be accompanied by a translation into French. Besides productions in every class of art, those of every class of industry and agriculture are admissible, as metallurgy and mineralogy, examples of the application of the mechanical powers, results of physical and chemical agencies, productions in relation with the learned professions, manufacture of mineral productions, all textile fabrics, Art applied to Manufacture, decoration, and every species of luxurious enrichment. Contributions from French as well as foreign sources will be received at the Palace of the Exhibition from the 15th of January until the 15th of March, 1855. To manufactured articles susceptible of injury from remaining in packing-cases will be extended the privilege of being unpacked before others less liable to injury, if the authorities be previously instructed in such particular instances. All heavy packages should be sent before the end of February. Foreign articles will be sent to the French frontier, when they will be received by authorities appointed for that purpose, and transmitted to Paris at the expense of the French government; and at the termination of the Exhibition they will be returned to the same place, to be removed thence at the expense of the exhibitor. They will be addressed according to a formula to be supplied by the foreign committees. The exhibition of all contributions will be gratuitous; no expense will be incurred on account of any contribution during the Exhibition. All articles of heavy machinery, or other objects for which certain preparations may be necessary—as for instance in the way of foundation,—must be pre-announced in time sufficient to admit of the necessary dispositions. And where it may be necessary, exhibitors will have the power, subject to the approval of the Imperial Commission, of appointing a particular agent in order to assist in the exhibition of their own works. The places appointed for the reception of productions from the United Kingdom are Havre, Boulogne, Calais, and Dunkirk, and the authorities there appointed to receive them will transmit them to Paris, where they will be received by the officers of the French customs, in whose presence, and in that of the proprietor or his representative, they will be unpacked. The prices of all articles will be marked upon them, and such prices cannot be changed. At the close of the Exhibition, foreign contributors or their representatives will declare whether their property will remain in France or be re-exported: in the former case the officers of Customs will determine the duty to be paid, and prohibited articles will on this occasion be accepted on payment of twenty per cent. on their value. Every exhibitor of an article, the design or manufacture of which is not yet secured to them by patent, may obtain from the Imperial Commission a certificate, which shall secure to the proprietor his sole right. The judgments declared on the works exhibited shall be confided to a mixed international jury selected from the thirty special juries, corresponding with the thirty classes under which the contributions are arranged. The number of the jury will be according to that of the exhibitors. The official committee of each country will name persons eligible to form its quota; and in case any such official committee shall fail to do so, the default will be provided for from the general assembly of the juries. The Imperial Commission will appoint the members of the international juries to their respective departments, and will also determine the rules whereby the functions of the special juries shall be regulated. Every special jury will have a president, to be named by the Imperial commission, and a vice-president to be chosen by a majority of themselves. The president of each jury, and in his absence the vice-president, shall have the casting voice in cases of equal division. The special juries will be distributed in groups representing analogous branches of industry; these groups will be eight in number, and the members of each group will appoint their president and vice-president. The decisions of the special juries shall not be definitive until after confirmation by the group to which they belong. The awards of the first class will not be granted until after a revision by a council of the presidents and vice-presidents of the special juries, but the jury of the Fine Arts is excepted from this provision; skilled and experienced persons, whom it may be expedient to consult in peculiar cases, will be excluded from competition. The nature of the awards and prizes will be hereafter published by a decree of the Imperial Commission; but independently of any honorary distinctions which exhibitors may achieve by their merit, the council of presidents and vice-presidents reserve to themselves the right of recommending to the Emperor for especial marks of distinction, individuals who may show themselves entitled to an expression of public gratitude by services rendered to humanity through Art, science, or industry. The regulations as they appear formally published by the Commission are somewhat lengthy; but all that concerns exhibitors of the United Kingdom we have extracted, and we shall, as new arrangements may be made, communicate them to our readers. The time appointed for the opening of the Exhibition is considered too early by certain of the French manufacturers. It may be considered probable that if a representation be made to the Emperor, the opening may be postponed, of which arrangement the earliest notice will be given.

THE BEAUTIFUL IN THE HUMAN FIGURE,

AND IN ARCHITECTURE.*

In any enquiry into the essential beauty of the human figure, we revert at once to the second and third periods of Greek Art, to productions of those schools which flourished between, it may be, the fifth and the second centuries before our era. The subject directly and collaterally, has been considered by Vitruvius, Winckelman, Sandrart, Mengs, and other authorities. It may be asserted, and with some show of probability, that the Greeks adhered to certain canons; but if they did it can be shown that the canons were various, according to which many valuable productions were realised. And this diversity arises from the repugnance of genius to the stringency of a scale. There is no refinement in sculptural art which the Greeks have not carried to its utmost perfection, and hence did we not know that they worked according to the measure of a certain *ῥυθμός*, their finely poised quantities—to which nothing can effectively be added, from which nothing can insensibly be taken away—would be sufficiently felt as a carefully regulated result, although the rationale might remain unexplained. No apology is necessary that we turn to the Greeks in the question of personal beauty, for in their deities they have realised examples of the most splendid humanity; what divinity soever their gods may possess, they derive from having been made after the image of their worshippers. It is a matter of infinite surprise, that even in Greece so many schools should have approached perfection—should have produced so many admirable works, without having laid down acknowledged canons of Art. Up to the period of Phidias, and even after he had distinguished himself, there was no established rhythmical composition. The first standard type was the Doryphorus of Polyclitus, which was executed after the eighty-second Olympiad, and to this artist was ascribed the establishment of the principle that the weight of the body should be chiefly supported by one foot, whence results the contrast of the supporting and compressed, with the relieved, side of the body. Before the time of Polyclitus the figures are shorter in stature and less graceful than subsequently, and this earlier character was strongly marked by individualism and even vulgarity, each work being principally realised after one model and hence strongly typical of the national conformation. This is sufficiently obvious in a comparison of these works with productions of late times under the prevalence of idealisation. In modern painting and sculpture we proportion the body according to the head as a unit, but the ancients adopted the length of the foot, and the proportions of their statues are generally found to accord with this as a unit. If we attempt to construct a synthesis for a mechanical description of the beautiful, we cannot form it upon any unanimity in the Greek schools. In the acceptance of the foot as the unit for the determination of stature, they were nearly agreed, but this has little to do with the relation of quantities and those graces and caprices which as being abnormal constitute the salt of Doric Art—which lie beyond the reach of rule—that is within the province of genius. We cannot help expressing some surprise that the moderns should apply their scale to ancient works, the head, although it is acknowledged that the foot was found generally more accurate. In Müller we find that most authorities on proportion adopt the head divided into four parts, and yet among these there are differences. The subdivisions are, *a* from the crown to the roots of the hair; *b*, to the root of the nose; *c*, to the upper lip, and *d*, to the bottom of the chin; but *a*, and particularly *b* are less (especially in the olden style) than *c*, and *d*. Vitruvius finds *a*, *b*, *c*, equal, but *d* smaller than these. For the sake of perfect accuracy the fourth part of the head is again divided into twelve lines, the statue therefore of the Borghese Achilles is described as 7, 1, 11, the Apollo Sauroctonus 7, 0, 9, and the Capitoline Faun 7, 3, 6, (the two latter by Praxiteles) while according to the canon of Lysippus the Dioscurus of Monte Cavallo is 8, 2, 6, the Farnese Hercules 8, 2, 5, the Laocoon 8, 3, 5. But independently of these scales there are certain proportions which in a great degree accord; thus from the upper point of the sternum to the lower extremity of the abdomen, from the navel to the upper commencement of the kneepan, and thence to the sole of the foot. From differences in this scale it is shown that the Æginetan school gave to their male statues short bodies and long legs, and the Phigalian sculptors proportioned their Amazons in like manner. In the canon of Polyclitus the upper parts predominate, but again subsequent changes of taste and manner operated so as to reverse this law and determined the preponderance of the lower parts. Winckelman states that the foot in slender as well as in compact figures measures one-sixth of the entire height and this is generally confirmed. Where any variation exists it is in the proportion between the foot and the head; the former increasing and the latter decreasing according to the greater or less volume of the figure. The author of a work of which we quote the title at the beginning of this article, proposes a theory as applicable to the human figure, based on a thesis of constructive lines extremely beautiful in their sympathetic relation. "It consists in dividing the semi-circle by 2, 3, 5, and 7, and multiples of these primes, in the same arithmetical progression in which the monochord spontaneously divides itself in the production of the harmonics of sound, and using the angles thus produced in applying harmonic proportion to plane figures, through diagonal direction instead of vertical and horizontal distance. By this means divisions by two, four, &c., give what may be termed in harmonical phraseology, tonic angles; divisions by three, six, &c., dominant angles; divisions by five, ten, &c., mediant angles; divisions by seven, fourteen, &c., subtonic angles, &c. The manner of applying this system in imparting proportions to a representation of the human figure and thereby synthetically developing in it the operation of the law in question, is to adopt, as a fundamental angle, either $\frac{1}{9}$, $\frac{2}{15}$, $\frac{1}{6}$, $\frac{9}{16}$, $\frac{4}{7}$, $\frac{7}{12}$, or $\frac{3}{4}$ of the semi-circle, according to whether feminine beauty or masculine power may be the required characteristic of the figure to be represented."

The synthesis is exemplified in application to the construction of several figures of beautiful proportion. These figures are of course upright, having the arms adjusted straight with the sides. We know that the proportions of the Venus and of the Apollo will fall into a synthesis when tried by such a means, and although we believe that the Greeks were cognisant of constructive systems of beauty, we do not believe that the best antique relics were realised under any prescription beyond that fine feeling for the beautiful, which dictated to the artist the selection of beautiful parts from a variety of sources. We see the adaptability of Mr. Hay's system to figures erect and motionless, but in reference to figures in descriptive or relieved poses, in which resides the language of Art, we do not see its applicability. In short, expression in its unlimited phases can only be realised by the education of the eye. We see continually schools of students working from the same figure, and of twenty not two shall draw the figure with the same feeling. The conceptions of some shall be "of the earth, earthy," while those of others shall be graceful.

The determination of a universal law of harmonious proportion in architecture has been the standing problem of the Art since the best period of the Greeks. The great principle of harmonious proportion attributed to the Greeks was unknown to Vitruvius. We have seen and examined systems of harmonious proportion as applicable to certain antique remains, but so far from being in anywise generally applicable to other structures, they seemed rather to induce the supposition that each structure was erected according to a thesis peculiar to itself. Penrose failed in determining the principle whereon the Parthenon was constructed; he limited himself to one idea; but others who are more excursive may not be more successful. Mr. Hay, in the brochure before us, says "the basis of my theory is that a figure is pleasing to the eye in the same degree as its fundamental angles bear to each other the same proportions that the vibrations bear to one another in a chord of music. Now, as the whole science of musical harmony depends upon the simple division into which a monochord, when in a state of vibratory motion, resolves itself by nodes into ($\frac{1}{2}$), ($\frac{1}{3}$), ($\frac{1}{5}$), and ($\frac{1}{7}$), with their sub-multiples, ($\frac{1}{4}$), ($\frac{1}{6}$), &c., so in like manner the whole science of proportion or harmony of form arises from a similar division of the quadrant of a circle, &c.," and upon this principle Mr. Hay demonstrates his theory, which, as regards one architectural structure, is not less ingenious than his theory of beauty with regard to a figure in one pose; but if, after all, the applicability of the one is referrible only to the Parthenon, and the other to an erect figure, knowing, as we do, that the canons of sculptural art were various, sculpture and painting on the one hand are but little assisted by the former, and architecture very equivocally aided by the latter.

* The Natural Principles of Beauty as Developed in the Human Frame. By D. R. Hay, F.R.S.E. William Blackwood & Sons. The Orthographic Beauty of the Parthenon. By D. R. Hay, F.R.S.E. W. Blackwood & Sons, London and Edinburgh.

IN THE GULF OF VENICE.

C. Stanfield, R.A., Painter. R. Wallis, Engraver.

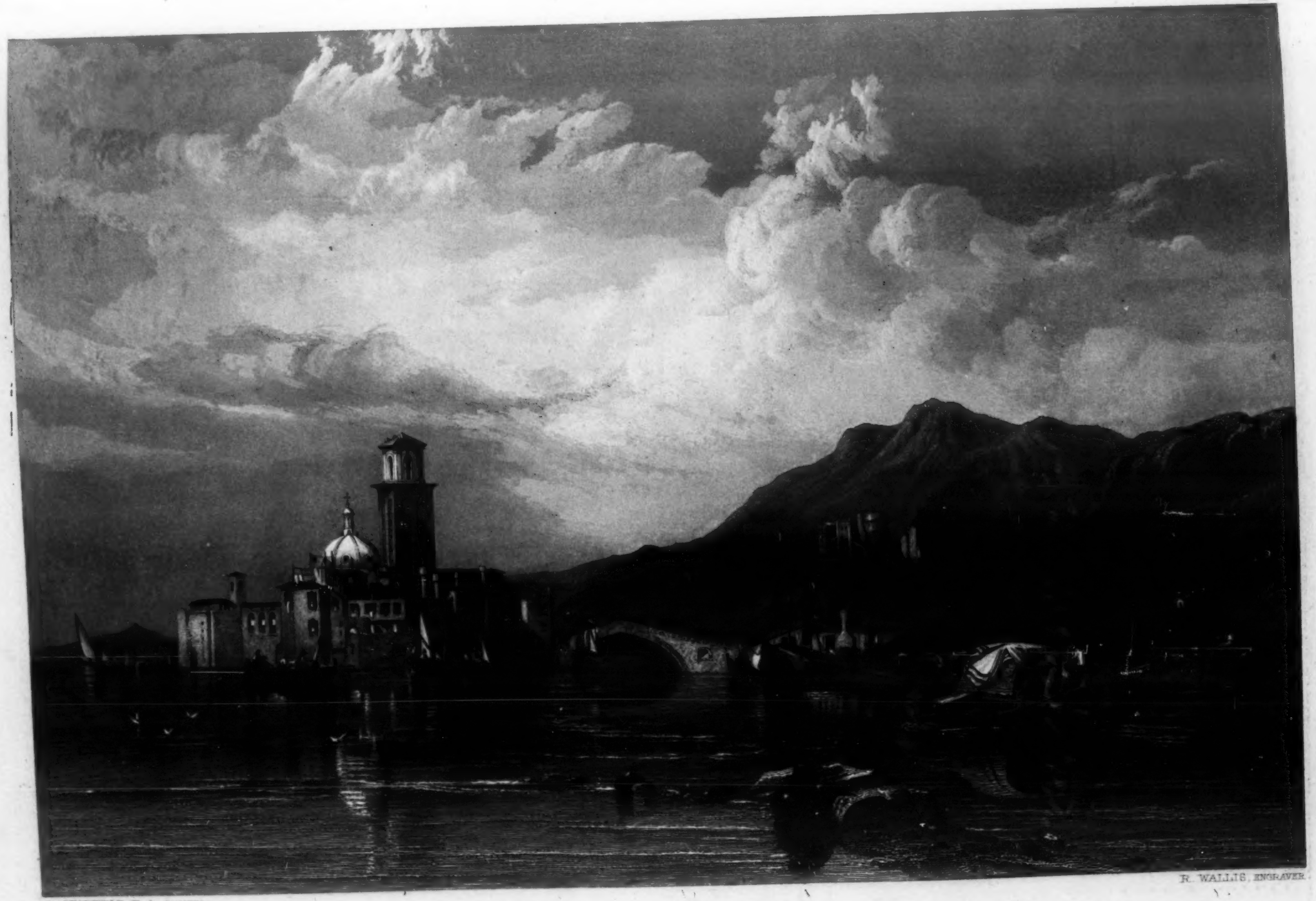
No part of Europe has, we may confidently affirm, afforded such prolific subjects for the artist's pencil, as Venice and its immediate neighbourhood; of the modern English landscape-painter especially it has been a favourite place of resort; and although every year we see the now mouldering and almost tenantless walls of the "City of the Sea," and the blue tranquil waters of the lagoons, under some new aspect on the canvas, one can scarcely ever weary of that which is always beautiful even in decay, and a memento of the power and grandeur of a people who once acted a conspicuous part in the world's history.

That portion of the Adriatic coast which constitutes the Gulf of Venice presents features of scenery not unlike those that are found in other parts of Italy, lying on the sea; but it is also distinguished by peculiarities that unmistakably show its contiguity to Venice, such as edifices rising immediately out of the water. We have an example of this in Mr. Stanfield's picture, where the group of buildings, like those of Venice, are evidently erected on piles, and are connected with the mainland by a small bridge. On the elevated bank to the right of this are two other groups of buildings, separated from each other, having the appearance of ancient Italian castles, and a range of hills, some of which are of considerable height, form, by their varied undulations and broken outlines, a picturesque background to the picture.

No artist understands better than Mr. Stanfield the value of judicious accessorial introductions, either as points of light or shadow, or as objects to give distance; the boat to the right answers all these purposes; the bottle and the small bits of stone reflected in the shallows, not only relieve the rather monotonous tone of the quiet waters, but materially assist in throwing back the rest of the composition into their proper places.

ART IN CONTINENTAL STATES.

Paris.—The destruction of interesting archæological antiquities in Paris has been very great lately; in a few days the tools of the demolisher will be laid on a very interesting ancient monument, the "Aumonerie Saint Benoît" (*Eleemosyna Sancti Benedicti*) a kind of hotel maintained by Christian charity at a period when there were no other houses for charitable purposes. Under St. Louis, in 1205, St. Felix de Valois and his companions lodged there, and having built a convent and church dedicated to St. Mathurin, they adopted the name of Mathurins. The church of St. Benoit has undergone many transformations, having been a warehouse, a theatre, a bookbinding establishment, &c. In all the houses surrounding it are splendid capitals, ogival cloisters, and very interesting architectural *morceaux*, of which part will, no doubt, be preserved for the "Musée de Cluny." This demolition is caused by the formation of the Rue des Ecoles in the Quartier St. Jaques.—The government has ordered a fine assortment of China-ware of the Sévres manufacture for the Exhibition of 1855; nothing new has transpired on the latter subject.—The French Government has recently given commissions to some of the best engravers in Paris to execute line engravings from a certain number of pictures in the Louvre. Since the formation of the "Chalcographie Royale," by Louis XIV., each government in France has at different times made valuable additions to this important collection of prints, which is not sufficiently known by the artists of this country. We shall observe that the present instance comprises pictures of all the different schools, and the name of the artists to whom the engravings are entrusted, some well known here, fully justifies the choice of the government. Thus, "The Pilgrims of Emmaus," by Paul Veronese, is given to Henriquel Dupont for 40,000f.; "Antiope," by Coreggio, to Achille Lefévre, 20,000f.; "The Sainte Scholastique," by Le Sueur, Dien, 15,000f.; "Head of St. Paul and Herodias's Daughter," by Luini, Bein, 15,000f.; "Charity," by Andréa del Sarto, St. Eve, 20,000f.; "A Concert," by Giorgione, Pollet, 20,000f.; "Coronation of the Virgin," by Fra Angelico, De François, 30,000f.; M. Caron is to engrave the newly ac-



C. STANFIELD, R.A. PAINTER.

R. WALLIS, ENGRAVER.

IN THE GULF OF VENICE

PRINTED BY R. HOLDGATE.

LONDON, PUBLISHED FOR THE PROPRIETORS.

BRITISH MUSEUM

quired painting by Perugino for 20,000f.; "Holy Family," by J. Romano, A. Leroy, 6,000f.; "Soldier offering Money," by Terburg, Jules François, 20,000f. Several etchings by Daubigny, Jaques, and Biery, after Ruysdael, Wynants, and Hobbema complete the commission. The whole amount destined thus to support engraving is 215,000f. The whole will, of course, be in the highest style of line engraving.—In consequence of there being no *Salon* this year at Paris, the society of "Amis des Arts," applied to artists for small pictures. About thirty artists sent in works; twenty-four paintings have been purchased at prices varying from 12*l.* to 40*l.*, averaging 20*l.* each; this is an indifferent affair for a city like Paris, and will bear little comparison with the London Art-Union Society.—Several artists are to accompany the French army in the East to execute paintings and drawings of any object worth perpetuating.—The United States of America, it is said, have commanded a series of paintings (subjects of the War of Independence) of one of our first artists; this is at present only an *on dit*. The names of M. Morel Fatio and M. Eugene Isabey are mentioned as having received commissions.—M. Achille Giroux, a clever animal painter, is just dead. His sketches and paintings have been sold, and realised good prices.—Decamps has renounced painting through ill health.—The models of the frieze for the Palace of Industry, by M. Desbœufs, are now being exhibited to his friends in his atelier.

EXHIBITION OF PICTURES OF THE MODERN FRENCH SCHOOL.

An exhibition of the works of living French artists is about to be opened at No. 121, Pall-Mall, where the works of British amateurs have been hitherto shown. When the collection is perfect, it will consist of about one hundred and twenty pictures: many by the most eminent painters of the French school. The notice which we now give of these works is limited and imperfect, because when we had an opportunity of viewing those that had arrived they were not yet hung, nor were their titles catalogued. When we look around at this, or any other collection of French pictures, we feel that there is a greater unanimity of feeling than in our own school. A more thorough prevalence of manner, it is frequently termed, nevertheless we cannot help admiring the indifference to that which among ourselves is called the "pre-Raffaellesque." Of the figure pictures which we have seen, those of Ary Scheffer of course, in execution, approach the nearest to the early masters; but any degree of severity which the works of this painter may show is never felt in the heads; these are very carefully softened. By Scheffer there are four pictures. One which is composed of half-length figures appears to be an "Entombment," the impersonations present being the mother of Jesus, who has cast herself in grief upon the body, the two other Marys, and the beloved disciple. The head of the Saviour is all that is seen: it is a fine study and challenges comparison with some of the most refined versions of the old schools. The subject of a small picture, also by Scheffer, seems to be "The Magi," who are represented by three half-length figures guided by the star. In this picture there is a peculiarity, which is, that one of the impersonations is much younger than any of the Magi are ever painted. A third composition by Scheffer, also a small picture, shows a company of women worshipping before a cross. The variety of heads and character in this affords examples of masterly contrast. We observed one picture by Court—a study of the head of an Italian peasant woman, painted with the firmness which usually distinguishes his heads. Also two of Eugene Le Poittevin: one a sea-shore composition, with boats and figures, possessing all the charm of colour and judicious chiar'-oscuro which distinguishes his works. Biard exhibits a very extraordinary production, a kind of Gulliverian episode in which, strange to say, there is a vast display of botanical and entomological knowledge. The composition is on a large full-length sized canvas, and it shows a diminutive Gulliver crouching amid a wilderness of gigantic foxglove, enormous blue bells, large violets, dog-roses, poppies, and the entire category of our green-lane botany; he is shrinking in terror from the threatened attack of an enormous dragon-fly, while at the same time the presence of a Brobdignagian is announced by the intrusion of a ponderous hand into the composition with the intention of taking Gulliver up between the finger and thumb. There are other productions by Biard all worked out with the most marvellous nicety of finish. By Gudin there are two or three remarkable works, one is a sunny coast scene, in which there is but little of subject-matter, the great object of the artist having been to express sunshine and atmosphere, in which he is most successful. Among the small pictures there is a production of infinite sweetness by Plassan; it represents simply a lady seated on a sofa playing with a dog. The head is exquisitely painted, it is full of character, bright in colour, and marvellously soft in execution; the extremities too, although so small, are accurately drawn, and the colour of the whole is very sweet. The warmth and brilliancy of Barron's colouring is shown in a small composition, which, being worked according to the precepts of the Venetian school, is as successful an essay in colour as anything that has ever been produced. There are two small pictures by Alfred de Dreux; both represent young ladies mounted on ponies. The animals are drawn and painted with all the truth, substance, and vitality, which so eminently characterise his works. By Magaud there is a study of a country-girl seated; she has been cutting wood and is now resting. The face is painted with great softness; not so cold as Carlo Dolce, nor so warm as Greuze, if two painters so opposite can be instanced in speaking of one picture; such, however, are the suggestions of the head. A landscape by Auguste Bonheur reminds the spectator, perhaps too strongly, of Ruysdael. There are by Hoguet two works of great merit, one especially, a small coast view, with a little vessel lying on the shingle. The composition contains little or nothing, but the work is an instance of the value of light and shade, by means of which alone a picture may be made, but without them the most accurate drawing is vapid and pointless. Of the admirable crayon works of Brochard there are several examples all drawn and worked in his best manner, and the elaborate drawings of Schlesinger must not be forgotten. These are studies of odalisques and costumed female figures, executed in a manner very light and graceful. In addition to the pictures we mention, there are others of which we must postpone a notice till they are hung. We shall then have an opportunity of describing a picture by Delaroche, a small *replica* of his "Hemicycle," with many other productions of interest, which it is expected will then have been added to the collection.

CHEMICAL GLEANINGS.

New Photometer.—The proverb states that out of evil comes good, and in truth the proverb does not always fail; an instance of its fulfilment is afforded by a recent discovery made in Berlin—furnishing a means of estimating with precision the power or intensity of solar rays. Every person at all connected with photography is aware of the fact that paper rendered sensitive for photographic purposes is rapidly blackened when exposed to light. A young Prussian painter, "M. Schall," has just taken advantage of the property in question to determine the intensity of solar rays; in other words, the gentleman has devised a very sensitive photometer. The success has been arrived at after performing no less than 1500 experiments, having for their object the establishing of a scale of all the shades of black which the action of the solar system produces on the photographic paper; so that if the shade at any particular moment be compared with that indicated on the scale, the exact intensity of solar light may be ascertained. The invention is stated to be perfectly successful. M. Schall has been complimented for the discovery by philosophers of high reputation, amongst whom are Baron Alexander von Humboldt, M. de Littnow, M. Dove, and M. Poggendorff. The new photometer may be of the highest utility, not only for scientific labours, but also in many operations of domestic and rural economy.

Remarks on Materials of English Ceramic Ware.—Perhaps in the whole domain of applied chemistry there is no example more interesting to the lover of Fine Art than the conversion of clay and its adjuncts into pottery of various kinds. The proportions in which the clay is mixed with other substances have been usually guarded as a secret; but Mr. Secker in an interesting communication to the Edinburgh Philosophic Journal has recently published them. They are as follows:—*Cream-coloured, or Painted Ware.*—Dorsetshire clay, 56 parts; Kaolin or China clay, 27; flint, 14; and China stone, 3 parts. *Brown Ware.*—Red clay, 83; Dorset clay, 13; flint, 2; and manganese, 2 parts. *Drab Ware.*—Cane marl, 32; Dorset clay, 15; stone, 33; and of lead, 3 parts. The glazes commonly used for the cream-coloured ware consist of varying proportions of white lead and China stone; or as these may crack, a frit of the following materials is employed:—China stone, 30; flint, 16; red lead, 25; soda, 12; and borax, 17 parts: 26 parts of this are then mixed with 15 of China stone, 10 of flint glass, 9 of flint, and 40 of white lead—thus constituting the fritted glaze. The China clay, or kaolin of Cornwall, is produced, as probably most of our readers know, by the action of water on granite; apparently one of the most indestructible of bodies. By force of this action certain alkaline matters are washed out of the granite, and clay remains. It must be observed however that only certain specimens of granite, *i. e.*, those which are already partially decomposed or rotten, are adapted to the operation. The China clay of Cornwall only came into use about 1768, but in China the material has been used from time immemorial: also most probably in Egypt. The total quantity of China clay shipped from Cornwall during the past year represented the enormous value of two millions one hundred and fifty thousand pounds sterling!

Artificial Production of the Diamond (?)—We must needs append a note of interrogation to this strange announcement, seeing that we cannot aver its truth. Nevertheless, the circumstance does really seem probable that diamonds have been artificially formed. M. Despretz, cognisant of the fruitlessness of every attempt hitherto made to crystallise carbon by fusion, or by aggregation from fluids containing it, bethought himself of trying the effect of subjecting charcoal to constant voltaic action in an exhausted glass apparatus. The result was the development of certain crystals, chiefly black, but some white, and having the shape of octohedrons, a characteristic of true diamonds. This point, however, required a microscopic examination by a very expert crystallographer, M. Delafosse—so very small were the results. Another characteristic of the diamond was manifested by the extreme hardness of the product:—collected, mixed with oil, and applied in the usual manner, the crystals were found to cut and polish the ruby—a result which, so far as lapidaries are aware, can only be effected by diamond powder. There really then does seem to be every chance that Despretz has succeeded in producing the diamond. Perhaps our readers are aware that diamonds have long since been converted into coke,—wherefore then should coke not be converted into diamond? A German philosopher is endeavouring to extend the principle of which the preceding furnishes but one example—namely, to effect the crystallisation of various amorphous solids. He throws out the hint that all such solids may be susceptible of crystallisation. This experimenter is adopting the moist process—just as Ebelmen adopted the dry process. The latter, availing himself of the high and prolonged temperature of the Sèvres porcelain kilns, produced beautiful crystals of valuable gems by the mere influence of heat on the non-crystalline material.

Another Analysis of Rain-water.—There was a time, and that not long since, when rain-water was accounted pure if only it were collected far enough away from the contaminating influences of towns. Within the last few years, however, the circumstance has transpired that rain-water always contains impurities, and that these impurities are variable in kind. It follows, therefore, that manufacturers, especially dyers, to whom pure water is so necessary, should make themselves aware of modern discoveries. The last published analysis of rain-water that we are aware of was made by M. Martin in August, 1853. The specimen was collected at Marseilles during a thunder-storm, and being analysed, was found to contain iodine, common salt, and ammonia. Iodine would appear to be almost universally present in rain-water. Nitric acid could not be discovered; but M. Martin regrets that the resources at his disposal were but limited. For example, there was great scarcity of dishes and other vessels, so necessary in the course of analysis.

Existence of Indigo in the Animal Fluids.—This precious dye-stuff and pigment is at present obtained from the indigo plant, the culture of which is difficult and uncertain; but it is not impossible that other sources will be discovered before long, if we may put faith in certain indications recently noticed by Dr. Hassall. This gentleman has recently made the interesting announcement that indigo frequently exists in the animal fluids: not an indigo-coloured material only, but indigo really, chemically—identical with vegetable indigo in every respect. Within the last few years, chemists have been engaged in discovering various bodies in materials where they had been little suspected. On many occasions we have indicated the discovery of iodine, nitre, and other chemical bodies in rain-water. Dr. Hassall now proves that indigo is capable of formation in the animal economy, and occasionally does exist in the animal fluids: but a still more extraordinary, and to some people more interesting discovery, is one recently made by Dr. Percy. This gentleman has hitherto succeeded in extracting gold, bodily, visibly, from every specimen of lead and lead compound examined for the precious metal! Finally, Dr. Percy throws out the hint that gold may hereafter be found as a constituent, an *impurity* we suppose, in sea-water, but he says the quantity must be very small. True; but then the ocean is very large. We hope something may come of this.

Discovery of a New Vegetable Colouring Matter.—M. L. A. Buchner has recently discovered in a member of the Rhamnus family (*Rhamnus frangula*) a yellow colouring matter which may probably be turned to use in the Arts. The first observations of M. Buchner were directed to the circumstance that the internal surface of the back of *Rhamnus frangula*, sometimes manifested the existence of little fibrous crystals, very brilliant and of a golden yellow colour. The tint was owing to the presence of colouring matter, volatile at the ordinary temperature of the atmosphere. This material M. Buchner has denominated "*rhamnoxanthine*." It may be extracted from the plant by the action of ether directly, or by subjecting an alcoholic extract to the operation of ether. The best way to obtain it practically consists in exposing the ethereo-alcoholic extract to heat, and subliming the vegetable colouring matter. The chemical properties of *rhamnoxanthine* may be summed up as follows:—It is insipid and totally devoid of nitrogen. When heated in a tube it partly decomposes, partly sublimes. This sublimate result is not a pyrogenous derivative, but the original colouring matter unaltered. It is not very soluble in water, even hot water, but like many other vegetable colouring matters, its solubility is increased by the presence of impurities; whence it happens that an aqueous decoction of the bark itself contains a great deal of colouring matter. Ammonia and the fixed alkalis rapidly dissolve it, the resulting solution being of a purplish red, a property in which it resembles many other colouring materials, such for example as those of rhubarb and yellow fungi; from both these colouring matters, however, the one now under consideration differs in many important respects. In the first place it differs from them by its great volatility; secondly, by its greater solubility in alcohol and ether. When its alkaline solution is saturated by carbonic acid, then the *rhamnoxanthine* is thrown down of a clear yellow colour. Concentrated oil of vitriol dissolves it, yielding a fine purplish red solution tending towards blood colour. If this solution be diluted with water, a pale yellowish precipitate is thrown down, soluble in alkalis, which turn it purple. *Rhamnoxanthine* would appear, so far as present investigations have gone, to be capable of transformation into another volatile colouring matter, which no longer furnishes a yellow sublimate, but loose plumose crystals of an orange-red colour, in this respect presenting a similarity to *alizarine*, but comporting itself in every respect as the original *rhamnoxanthine*. The colouring matter is not met with exclusively in the bark of the root; in smaller quantity it exists in the stems, and the seeds of *Rhamnus frangula*; moreover, it has been extracted sparingly, however, from, the common buckthorn, *Rhamnus cathartica*. The berries of *Rhamnus cathartica*, so much employed as a green dye-stuff, and the berries of *Rhamnus infectorius*, known commonly as "*Graines d'Avignon*," do not contain *rhamnoxanthine*. The first of these however contains *rhamnine*, a colouring matter discovered and described by M. Fleury. It is of a pale yellow colour, insoluble in ether; not colouring alkaline solutions purplish-red but pure yellow. The two last of the above-mentioned plants contain yellow tinctorial matters, *chrysorhamnine and xanthoramnine*, both first described by Kane. M. Buchner is still prosecuting his inquiries relative to this interesting material, we hope hereafter to make known his results.

MINOR TOPICS OF THE MONTH.

THE ROYAL GALLERY OF ART.—Subscribers to the *Art-Journal* have been made aware that, by gracious and munificent grant of her Majesty, and his Royal Highness Prince Albert, the editor is preparing for publication in that work a series of engravings from pictures in the private collections at Windsor Castle, Buckingham Palace, and Osborne. These, as we have elsewhere announced, will be previously issued—but only as *proofs on India paper*—under the title of "The Royal Gallery of Art"—with title-pages, a dedication plate, and descriptive and critical letter-press—bound in parts and issued monthly *to subscribers*, the work being prepared for, and supplied to, subscribers only. The terms of the publication are given on the first page of the cover of the present number of the *Art-Journal*. His Royal Highness Prince Albert, in according permission for this previous issue of *proofs*, desires and designs that such publication shall be beneficial to us; and we feel assured that many of the friends and subscribers to this journal will very gladly second his gracious intention by adding their names to the list we are preparing, and shall in due course publish. Without by any means undervaluing the prints which appear monthly in this journal, it will be obvious to all that they cannot be *proofs*: that, in printing from 16,000 to 18,000 impressions, the plate necessarily wears: we do our utmost to keep it in "a good state," but, notwithstanding, there must be, and always will be, a marked difference between impressions taken early, and those which are made when the plate has undergone *wear*: especially so when the impression is on India paper, and taken by the hands of "the prover." For those, therefore, who, in their love of Art, and appreciation of its value, desire its attainment under the best circumstances, the "Royal Gallery" is prepared. We believe it to be a very general opinion that the *Art-Journal* is produced with as much care to excellence as is possible, all circumstances considered, and we know that it continues to surprise many how the work can be produced at the price charged for it. The engravings which constitute the Royal Gallery will be much more costly than any collection that has heretofore appeared in this publication; it will be, as a matter of course, of corresponding excellence. We presume, therefore, we are not expecting too much in asking patronage for the Royal Gallery—the advantages derivable from which justify the increased outlay to produce the series. We trust we are not over-sanguine in believing that this announcement will give more than common gratification to the subscribers by whom this journal is sustained. It is no ordinary recompense that we receive when so emphatic a mark of approval emanates from the highest authority in the realm—not only as an encouragement but a reward; our gratitude will be manifested by worthily discharging the task with which we are entrusted: and we cherish the conviction that in our efforts we shall obtain the support we shall study by every means in our power to deserve. We desire to lay some stress upon a prominent and essential part of our contract with subscribers to "The Royal Gallery:" When the subscribers' copies have been taken, the *steel* (which is now of a large size), will be *cut down* to exactly the size of the *Art-Journal* page, and the "writing" will be altered. We thus secure a certainty that, hereafter, no copies beyond subscribers' copies can ever be issued, and may confidently anticipate the increasing value of a series which must inevitably become *scarce*.*

PHOTOGRAPHY APPLIED TO THE PURPOSES OF WAR.—It having been represented that much aid might be derived from photography in the engineering operations connected with the war in the East, the government have appointed an engineer officer, with two sappers and miners under him, to take charge of this department. It unfortunately happens that much progress is not likely to be made by this photographic staff, from the simple reason, that they are unacquainted with the art! It is true that Mr. T. Thomson of Marlborough House has given them two or three days instruction, but, when we consider the careful manipulation necessary to ensure a good result, it is quite evident that we must not expect to hear of anything but failures. If the Ordnance Department had applied to the Admiralty, they might have learnt the result of precisely similar conduct on their part, and have profited by it. By the advice of Sir John Herschel and Sir David Brewster, the *Samarang*, commanded by Sir Edward Belcher, was supplied with every kind of photographic apparatus necessary, previously to her departure on her surveying voyage to the Indian seas. These were placed in charge of one of the mates, who had two days' instruction previously to his leaving England. The *Samarang* returned, and not a single photographic picture had been produced. The advantages of the art, if properly carried out, are too obvious, but for the Department with whom the appointment rests to endeavour to extemporise photographers is ridiculous in the extreme. Captain Scott, of the *Hecla* steamer, previous to sailing for the Baltic with the masters of the fleet on board, took with him a gentleman of the name of Elliott, well known as a photographic amateur, and particularly distinguished for his acquaintance with the collodion process. Here the experiment was fairly tried, under many circumstances of difficulty, and nothing can be more satisfactory than the result. While the steamer has been progressing through the water at full power, views of Wingo Sound, with its numerous islands and lochs, have been most faithfully copied, and the fortress guarding the Sound so correctly delineated, that we heard an engineer officer declare he could determine the bearing of every gun, and correctly lay down a plan of attack from the photographs. These views, it must be remembered were not mere shades, but bold, broad, distinct pictures of the places they represent. These productions have

* "THE ROYAL GALLERY OF ART, ANCIENT AND MODERN," may be ordered of any Bookseller in the Kingdom. We shall gladly reply to any communication that may be addressed to us on the subject, and furnish a detailed Prospectus of the Work.

been inspected by the hydrographer of the Admiralty, and both the Ordnance Department and the Admiralty have sought the advice of the Photographic Society. The council of that society have drawn up two letters, which have been forwarded to the respective services; and it is hoped that the arrangements in connection with the Baltic fleet will be far more satisfactory than those made for the army. Mr. Roger Fenton has been making a series of experiments at Portsmouth, in copying the fleet while at anchor and under sail. These have been exceedingly successful, but it must be remembered that obtaining a picture of a vessel moving on the sea, with a camera carefully adjusted on the shore, is a very different thing from copying that shore from the ship, rolling and pitching by the action of winds and waves, when it is not possible to obtain a moment of repose. Captain Scott has certainly placed photography under many obligations by the zealous and successful efforts which he has made to prove its exceeding utility.

The Exhibition of the Royal Academy will, as heretofore, open on the first Monday of May, preceded by the customary dinner to distinguished (that is to say, to aristocratic) guests. The exhibition will have been visited almost as soon as our journal is in the hands of the public; any details, therefore, forestalling our usual review, would be out of place; it will suffice to say that the collection is in all respects worthy; there are few absentees, while among the junior members of the profession there is a marked and satisfactory advance. We believe it will be ere long announced that the venerable institution has been subjected to certain very salutary reforms. One of the most significant provides that any member who does not contribute during three consecutive years shall be called upon to withdraw from the body. Other important amendments are either in progress or under consideration, the adoption of which cannot fail materially to strengthen and invigorate the Royal Academy of Arts.—The Hangers this year are, we understand, Messrs. A. Cooper, Webster, and Frith.

Exhibition of Models.—In one of the rooms of the Museum of Ornamental Art, a collection of models, in wax and terra-cotta, has been temporarily placed for exhibition, chiefly, as stated in the catalogue of them, "with the view of eliciting from the public and the artists of this country such an expression of opinion as to their value and authenticity, as will justify the purchase or the rejection of the collection by her Majesty's government." These models, the whole of which are more or less mutilated, and the majority of which are of small size, and some very diminutive, have for a long time been in the possession of an ancient Florentine family, the Gherardini. Twelve of them are ascribed to Michel Angelo, two to Donatello, three to Giovanni di Bologna, one to Raffaelle, one to Lorenzini, three to Duquesnoy, called Il Fiammingo, the Fleming, and the remainder, five in number, to other artists of the school of Michel-Angelo. The most interesting and important among them is the small work in terra-cotta of "Jonah," by Raffaelle; the model for the statue in marble in the Chigi chapel, in the church of Santa Maria del Popolo, in Rome; and the group of "Hercules and Cacus," fourteen inches high, by Michel-Angelo; both of these are models of great beauty, and, if their authenticity can be guaranteed, may be deemed almost invaluable. We may remark that the genuineness of nearly the whole of these works has been almost unequivocally pronounced by many of the most distinguished living painters and sculptors in Florence and Paris, and by Mr. Dyce, R.A., and Mr. Herbert, R.A. We offer no opinion upon this point, but with regard to the sum, 3000*l.*, asked for these models, we will venture to say it is far too large: as objects of practical utility for study, they will scarcely be found available, except the two we have spoken of: as interesting examples of ancient sculptural Art for a museum, the whole possess a certain value; but in any case they would be dear at the sum required. Where a nation expends so little as we do upon works of Art, we should buy something really worth purchasing and having; these would be desirable acquisitions but at a far more moderate cost. We believe our "opinion" will be that of the majority of those by whom the collection is examined; and certainly feel bound to enter our protest against the purchase.

The Guildhall Memorial to the Duke of Wellington.—It has been formally announced that the commission to execute this testimonial has been confided to the sculptor, John Bell. This decision will meet with the entire approval of the artists and the public; there is no doubt that the result will be to give to the city of London a truly great work that will do honour to all who have promoted it, or may be associated with it. The sum is not large: the labour is considerable; but we trust the high genius and well-earned fame of the accomplished artist will obtain sufficient reward. It is not often that in this country the sculptor meets with a propitious "chance;" even when honours fall where they ought to fall, the renown of the achievement is often considered ample recompense; and, after his task is ended, and the costs are paid, the sculptor is compelled to be content with the residue—fame! Many of our public monuments have been erected upon this principle, the artist being expected to live on "busts" while he "creates" for glory. The "motivo" of the selected Guildhall model is "Wellington between Peace and War," his regard being towards Peace. Below is a large relievo of "The Field of Waterloo," to pair with that of Trafalgar in the memorial to Nelson.

City Improvements.—In common with most of our contemporaries, daily and weekly, who have touched upon the subject, we must use whatever influence we may possess with the citizens of London, in endeavouring to persuade them not again to permit the closing up of the fine view one now has of their noble cathedral by the removal of the houses to form a new street to London Bridge. For the first time "within the memory of man," St. Paul's can now be seen to far greater advantage than it ever has been, though still in a way unworthy of its grandeur. We know how valuable, in a monetary point of view, every inch of ground in its vicinity is, but we do trust and *hope* that a higher motive than that of golden profit will actuate the authorities in their future arrangements of the locality in question. There is good reason for hoping encouragingly in this matter, for the citizens latterly have shown themselves alive to the interests of Art, and have exerted themselves to promote it in various ways. Here is an opportunity—one which, if lost now, may never occur again, at least, for an age to come—of doing justice to the memory of Wren, and of adding to their own reputation as men of liberal and enlightened minds: it will be an everlasting reproach to them if they neglect it, and once more shut up the church with piles of brick and mortar.

The Artists' General Benevolent Institution.—The thirty-ninth anniversary festival of this charitable institution was held on the 8th of the last month, at the usual place of meeting, the Freemasons' Tavern. The Right Hon. B. Disraeli, M.P., was in the chair, supported by Lord Dufferin, the Hon. C. J. Hardinge, Sir Coutts Lindsay, Bart., Sir J. Marjoribanks, Bart., General Waller, Sir C. L. Eastlake, P.R.A., D. Roberts, R.A., T. Uwins, R.A., P. Hardwick, R.A., Sir W. Ross, R.A., T. Creswick, R.A., C. R. Cockerell, R.A., A. Elmore, A.R.A., A. Egg, A.R.A., F. R. Pickersgill, A.R.A., J. E. Millais, A.R.A., T. S. Cooper, A.R.A., W. E. Frost, A.R.A, J. C. Hook, A.R.A., and a numerous body of artists whom our space will not allow us to particularise; with many gentlemen directly or indirectly connected with the Fine Arts. Notwithstanding the acknowledged ability of the chairman to preside on such an occasion, and his eloquence in expatiating on the interests of the Society, the evening passed off rather wearisomely; nor were the subscriptions equal to those we have recorded in days gone by; they reached somewhat more than 500*l.*, exclusive of a legacy of upwards of 1800*l.*, left by the late Mr. Durrant. This is an admirable and well-managed society, effecting a large amount of good in the hour of distress; it ought to receive ample support from those who are well able to afford it; and our painters—we say nothing of sculptors—are now doing *well*: from our own observation, and from all we hear, never so well: this then is the time for them to give evidence of the prosperity they enjoy.

Statue of George Stephenson.—At the terminus of the North-Western Railway-station, Euston Square, has been erected a colossal statue of this illustrious engineer; the statue is placed at the base of the staircase at the north end of the Great Hall, where, unfortunately, instead of being able to obtain an entire view of the whole figure, the visitor can only see from the knees upwards, in consequence of the huge glass case, known as the refreshment-counter, which occupies the centre of the building. Like all statues by Baily, it is extremely easy in action, and, whatever may be the arguments for or against modern costume in portrait statues, we are content to accept this as it is, for no other mode could have presented us with the characteristics of the man; as we here find them, it is George Stephenson in form, as well as face; the back and legs are as much a portrait as the head, and this is as it should be, for it makes the entire work an actuality. The *pose* and carriage of the statue impresses the spectator with the idea of profound thought; this is admirably given, and though nothing can now add to the fame of Baily, he yet has just cause to be proud of this his latest production.

Diorama of Canada and the United States.—Anything that tends to bring together the two countries of North America and Britain, and mutually to inform them of each other, is an advantage to both. Some of the vast and beautiful scenes across the Atlantic, and of the rapid strides in civilisation and improvement there made, form the subject of Mr. Friend's diorama, in which he has been assisted by Mr. Henry Warren, Mr. E. Warren, and Mr. C. Wiegall. The exhibition is full of interest, but as a work of Art it is very unequal, some scenes being admirably represented and full of tone and brilliancy, while others are equally deficient. In one point a great success has been achieved in the representation of Niagara, the various views of which, alone, amply reward a visit. One view especially fully attains what it is so difficult to reach—the adequate representation of the scale of this vast phenomenon of nature. The moving scene commences with New York and the shores of the Hudson, which are full of beauty; but whether it be from their not being so fully represented as those of the St. Lawrence, we admired the latter river most especially about Quebec and the falls of Montmorenci. The expositor pointed out a monument erected on the heights of the former place, not to Wolfe alone, but to Wolfe and Montcalm as equal soldiers, and truly added that such a recognition seems nobly to have anticipated the time when France and England should be in arms together for just rights. The tints of the American autumn, where the year has been said, like a dolphin, to give out its brightest colours as it dies, are occasionally very well represented. The diorama includes Trenton and Gennessee Falls, the whole region of Niagara, Lake Ontario, Toronto, Kingston, the Thousand Islands, Montreal, Quebec, Montmorenci, and a view of the scheme of Victoria tubular bridge two miles long, under the direction of our own Stephenson. This will continue across the St. Lawrence the "Canadian Grand Trunk Railway," that promises to bear so important a part in the development of that part of the continent. The scene closes with a view of New York at night, on the anniversary of that Independence in which the Englishman has learnt thoroughly to sympathise with the American. The accompanying compositions by Mr. Samuel Lover, happily include vocal as well as instrumental music.

Public Statues.—In the House of Commons a few nights since, Mr. T. Duncombe asked what had become of the statue of George II. which used to stand in Leicester Square before the year 1851? Sir. W. Molesworth replied, on the part of the government, that he understood Mr. Wyld, the proprietor of the "Great Globe," had removed it; he also added, that after Easter he intended to bring in a bill to place

statues in public places under the care of the Board of Works. The statue in question was probably in lead, with the original core left inside. It appears a good sign for the recognition of Art that the conservation of public statues is to be confided to a department of government. We hope that such action will not stop here, but that the growing interest in the Art-illustration of our history and decoration of our public places will be farther fostered. The Board of Works might, among its good deeds, unite with its twin brother of the "Woods and Forests," and do something for Kensington Gardens. The round pond there, as it is called, *par excellence*, has been lately restored to its original regular form, which does not vary much from a circle. The improvement need not stop with the spade. In any other country such an ornamental basin would have been decorated at regular distances on the sward with ornamental vases, or termini, or statues of Pan and his attendant Nymphs and Fauns. As to subjects, perhaps we might choose better, but the pictorial effect of this favourite resort might be vastly improved by consulting our neighbours. If the public are not ripe enough for the cost of bronze or marble in such situations, why should not these popular gardens possess decorations of zinc or terra-cotta? Excellent, cheap, and enduring terra-cotta is now manufactured in this country, and large figures are thoroughly fixed and perfected without warping or cracking. The material is absolutely indestructible by weather when thoroughly burnt.

London and Manchester.—We have elsewhere recorded the decision of the London committee as regards the memorial for Guildhall, and it will not fail to strike every thinking person that such decision forms a remarkable contrast with that of the committee of Manchester. We do not desire to enter again upon this painful and humiliating topic. We discharged our duty in reference to it, and it is not likely that we regret the course we pursued because the language adopted in reply savoured rather of a notorious market in London than of either the court or the counting-house. The only observation we have to make—in addition or in answer—is that when the Bishop of Manchester himself denies what we stated, we shall alter our opinion—and not till then. But this the Bishop of Manchester will not do. The "chairman of the committee" may if he pleases consider and describe our assertions to be untrue: but their truth or falsehood is in no whit affected by *his* opinion. The City of London was represented by a committee which selected six works out of the several submitted in competition; from these six they selected one; they did not, however, delegate their authority; they acted for themselves, meeting frequently and examining closely, several of them having considered it their duty to visit the studios of the six competing artists. Contrast this with the twenty minutes bestowed upon the task of judgment by the three "judges" at Manchester. The sum of 5000*l.* is to be given by the City for the work, including the preparatory models, &c.; and a sum of 150 guineas is given to each of the five unsuccessful competitors. Contrast this with the fact that no sum whatever was allotted to any one of the unsuccessful competitors at Manchester. There the three judges were not competent to take into consideration, in their choice of one model for the prize of 200*l.*, the models in any way but *as works* of Art; their duties were restricted to that, a special clause having been inserted in the prospectus to sculptors, that if the model chosen as the best work of Art were not considered appropriate by the body of the commission, they might pay the 200*l.*, and order any other design to be elsewhere made and executed. But the presiding genius of the place and business saw plainly enough that if the *three* did not choose the *one* as the best work of Art, there would be very small chance of that one being executed. Twenty minutes, therefore, sufficed for all that was necessary—and the thing was done. We hope the committee of Manchester will appreciate the force of contrast: the committee of London will see in the work which their city will preserve, a record of their own wisdom and honour. Is there a single individual in Manchester who will say as much for the committee there? It is not improbable, however, that the shortcomings of this one may have been lessons to the other; it is, indeed, very likely that the reproach which hangs over Manchester may be a salutary warning to many committees to be formed hereafter, and thus we shall have cause to rejoice at an evil which, followed as it has been by exposure, may be the fruitful source of good.

Picture Sales.—Messrs. Christie & Manson announce several picture sales to take place during the present month, of which the most extensive and, perhaps, important, is that formed by the late Mr. James Wadmore, of Upper Clapton, a gentleman who, although engaged in commercial transactions of which pictures occasionally formed a portion, acquired his beautiful collection in a truly *bond fide* manner, and selected it with much taste and judgment. The catalogue contains 186 examples, of which upwards of seventy are by the old masters, and the remainder of the English school. Among the former, those of the highest repute are "St. Ambrose," by Spagnoletto; "St. John the Baptist," by Leonardo da Vinci; "The Jew Bride," by G. Douw; a "Portrait of Limoges," a celebrated French advocate, by Van Dyck; "Mars, Venus, and Cupid," by P. Veronese; "St. Roch Kneeling," by Annibal Carracci. The English pictures include works by many of our best artists, living and deceased; the well-known engraved picture by Reynolds of a "Child caressing a Lamb;" a "View near Rome," by Wilson, with figures by Reynolds, it is said; landscapes by Lee, R.A., Creswick, R.A., Burnet, Crome, Captain Batty, Pyne, &c.; sea views by Vincent, Powell, J. Wilson, Chambers, E. W. Cooke, A.R.A., &c.; interiors by Scarlett Davis; the "Coronation of Robert Bruce," by W. Fisk; the "Tomb of Sir R. Stapleton, in Exeter Cathedral," by S. Hart, R.A.; two pictures by Webster, R.A., "The Dirty Boy," and "Sketching from Nature;" and the "Interior of Bayonne Cathedral," by D. Roberts, R.A. But the great attractions of this sale will prove to be three pictures by Turner, R.A.—"Cologne," "Dieppe Harbour," and the "Guard-ship at the Nore;" these are among the finest specimens of the painter, and will doubtless realise large sums. The collection of the late Lord Charles Vere Townsend is also to be dispersed by Messrs. Christie & Manson, on the 13th of the present month; it contains some excellent drawings by Fripp, Bright, J. Lewis, Wilkie, Jenkins, Corbould, Cattermole, and R. Westall, R.A.; paintings by Herring, Ansdell, J. Wilson, Geddes, A.R.A., Bright, Liversiege, Hilton, R.A., Tennant, Muller, Frith, R.A., Holland, Lawrence, P.R.A., F. Stone, A.R.A., Egg, A.R.A., J. D. Harding, Frost, A.R.A., Etty's "Britomart rescuing Amoret," Leslie's "Sterne and the Grisette," Hilton's celebrated picture of "Venus seeking for Cupid at the Bath of Diana," Danby's no less celebrated "Morning on the Lake of Zurich," three fine portraits by Reynolds, and a few ancient pictures. There are also seven "lots" of sculpture, of which we may particularly point out two bas-reliefs by Rietschel, of Dresden, and Wyatt's "Nymph preparing for the Bath," perhaps the *chef-d'œuvre* of this lamented sculptor, and engraved in the *Art-Journal* for 1849. We shall give the result of these sales in our next number.

Statue of Lord de Saumarez.—A marble statue of Admiral Lord de Saumarez, by Mr. Steel, of Edinburgh, has been erected in the Painted Hall at Greenwich. It is placed on the left hand on entering, and stands opposite to the statue of Lord Exmouth, with which, and that of Lord Dundonald, it forms the third marble statue which has been erected in the Hall. The figure stands resting the left foot upon a rope, part of a gun-tackling; and upon the left thigh a spy-glass rests, held in the right hand, which is brought across the body. In the front view, the uniform is altogether concealed by a drapery which falls from the right shoulder, which is, perhaps, a disadvantage. But the work is unquestionably that of a master mind: and may be classed among our best productions in portrait-sculpture. Mr. Steel has established a very high reputation in his own country: we rejoice to know that this work will extend it to England.

Finden's Royal Gallery of British Art.—An advertisement in our advertising columns informs the public that this very renowned collection of engravings from pictures by British masters is about to be disposed of at public sale by Messrs. Southgate & Barrett, in consequence of the proprietor, Mr. Hogarth, relinquishing the wholesale department of his business. Of the great interest, beauty, and value of this series, many of our readers are doubtless well aware: and although at first sight it may seem unjust to original purchasers to give to *later* buyers a chance of obtaining the work on less costly terms, the objection is very materially lessened by the announcement that the *steels* will be all destroyed in the room during the progress of the sale: so preventing the possibility of a cheaper issue hereafter, and sustaining the worth by securing the rarity of good impressions. We may remark, *en passant*, that the "Holy Land" of Roberts, and the other publications submitted not long ago to a similar process by Messrs. Southgate, have since largely increased in value, and will probably, ere long, bring as much as, if not more than, had been paid for them by original subscribers. This consideration will go far to remove any complaint that may be urged against the procedure to which we draw attention. "Finden's Gallery" is sufficiently known: it was commenced under very favourable auspices about fifteen years ago; it contains admirable engravings by Doo, Goodall, Willmore, and others, from paintings by nearly all the great masters of the British school: Turner, Landseer, Callcott, Mulready, Wilkie, Maclise, Stanfield, Roberts, Webster, Leslie, and a host of others of established fame. The opportunity of obtaining copies is, therefore, not to be lost: they will, of a surety, increase in value, whatever price they may now bring. With us, at all times, it is a leading duty to assist in giving large circulation to any work of merit, the principle of which is excellence, and the purpose of which is education. This series is calculated to augment the repute of the British School of Art, and to inculcate purity of taste under the best possible auspices of the painter and engraver. Viewed in this light, therefore, it is satisfactory to announce that while good impressions may be made more easily attainable, it will be rendered impossible that inferior impressions can ever obtain circulation.

Several Maps of the Seat of War, designed to instruct the English public concerning the Baltic, and all other parts of Europe and Asia to which attention is now universally directed, have been published by Mr. Wyld, of the Strand. It is highly essential that such publications should issue from a safe authority; of their accuracy we have a guarantee in the long-established reputation of the renowned "geographer," whose works have gone over every part of the World, and who has made the world so familiar to every reader, casual or profound. His productions are always emphatically clear and simple; calculated to become popular, from their easy access; while they minister to the wants of those whose knowledge must be of a deeper and more extensive character.

Manchester Silk.—The Jury of the American Industrial Exhibition have awarded to Messrs. James Houldsworth & Co., of Manchester, a bronze medal, "for the richness and elegance of design, and general excellence of quality of their figured silk fabrics." The honour thus proffered to an English manufacturing firm for articles in which foreigners have hitherto had no rivals, is as creditable to those who are the recipients of it, as it is encouraging to our own producers and to all who, like ourselves, are interested in their success and have laboured to promote it. We believe the time is not far distant when the mercers of Pall Mall and Regent Street will be as well supplied from the home markets as from those of Lyons, Genoa, and St. Etienne.

The Annual Meeting of the Art-Union of London, to receive the Report, and for the distribution of prizes, took place on the 25th of April—too late in the month to enable us to notice the proceedings. Of course we know not

what amount the subscriptions have reached this year, but we hope to find there has been no falling off in the income of a society which has done so much to create a love of Art, and to help forward the younger members especially of our school.

THE CYCLORAMA.—A panorama with dioramic effects has been opened at the Colosseum, in that department which was occupied by the representation of the earthquake at Lisbon. The subject is Naples and the line of coast with Torre del Greco, different views of Vesuvius, Castellamare, then the ruins of Pompeii, and lastly the theatre, concluding with a representation of the eruption which surprised the people while assembled to view the representations in the arena. The picture is painted with great crispness and good effect by Mr. J. M'Nevin. The view of Naples is a most elaborately wrought and comprehensive picture, full of life and spirit, and presenting every memorable object and point of interest. In the houses of Pompeii we are able to recognise the atria, and the triclinia, and even the remains of the peristyles of many, with all the principal quarters of the town; and like the Pompeians of old, while looking upon the arena, the spectator is surprised by such an eruption as may be supposed in the year 79 to have buried the city in ashes.

GALLERY OF ILLUSTRATION.—Messrs. Grieve & Telbin have just added to their pleasing diorama of the "Overland Mail," several pictures which just now have a peculiar interest, representing as they do, the "Route of the British Army" from Southampton to the Dardanelles. The first scene exhibits the embarkation of troops at Southampton; the others bring before us in succession the Isle of Wight, Osborne, the Needles, the Bay of Biscay, &c. We have then a view of Lisbon, with the British fleet at anchor, the Tagus, Admiral Corry's squadron passing Cape Trafalgar, the French troops embarking at Algiers, and the arrival of the British Guards at Malta; there are also several other intermediate views. The last scene is the entrance to the Dardanelles, painted from a sketch by Lieut. M. O'Reilly, of the *Retribution* steam frigate. The whole of these pictures are exceedingly well painted, and add greatly to the ordinary attractions of this gallery of entertainment.

GOVERNMENT PATRONAGE OF ART.—We have repeatedly made the observation, when writing in our columns of large and costly publications, that here they have arisen from private enterprise, while on the Continent they are almost invariably commissioned and paid for by government. Our Paris correspondence this month affords us another instance of the latter fact, for we learn from it that the French government have ordered a series of large engravings to be executed from celebrated pictures in the Louvre; for these engravings, ten in number, a sum of nearly 9000*l.* is to be paid. It may not be considered out of place to remark, that several of the engravers whose names appear in that list are at present engaged on plates for our series from the royal collections, *i.e.* "The Royal Gallery of Art."

MR. POTTS, of Birmingham, is in London for the purpose of exhibiting examples of his "Improvements in Sepulchral Monuments," the main features of which are the artistic combination of bronze with marble and stone; and the leading object of which is to produce works of a high class of Art at a cost infinitely less than is usually paid for such productions. We have had various opportunities of examining these works, and have indeed given engravings of several of them; we are therefore able to assure the public of their high merit and value. It is within the experience of all persons that our so called monumental sculpture is generally of a low order; the tablets and bas-reliefs usually placed in our churches and graveyards are degrading to Art; these productions of Mr. Potts will remove this, which is certainly a national reproach; they will make good Art attainable by persons of moderate means, and enable all classes to perpetuate "a memory," by worthy and not unbecoming efforts. We trust our sculptors will visit and examine this collection of proofs of what may be done. Next month, we shall be in a condition to announce the place where these models and executed works may be seen.

M. KAYSER, of Düsseldorf, a pupil of the celebrated Cornelius, is, we understand, now in London, for the purpose of painting a series of portraits of men eminent in science, literature, and the Arts, which portraits it is intended to engrave and publish abroad, with biographical sketches; we believe he has already visited various countries on the continent, and also America, with this object. The works of this painter are unknown to us, but we have seen most favourable notices of them in foreign contemporary publications.

MR. C. LUCY'S large picture of the "Departure of the Primitive Puritans to the Coast of America in 1620," is now on exhibition at Exeter Hall. It will be in the recollection of many of our readers that this was one of the works for which a prize of 200*l.* was awarded to the artist by the Royal Commissioners, who adjudicated on the pictures sent to Westminster Hall in 1847. It was purchased at the time by Mr. Agnew, of Manchester, who placed it soon afterwards in the hands of Mr. John Burnet, for engraving. This gentleman has been working on the plate—a large one—for a long time, and, we hear, it will be completed ere very long. The picture is admirably calculated for engraving, both in respect of subject and treatment; and can scarcely fail to be most popular as a print, especially from the *burin* of so experienced an engraver as Mr. Burnet. Mr. Agnew's object in exhibiting it now is to afford the public an opportunity of renewing their acquaintance with a work, which many of the thousands who saw it years since may possibly have forgotten.

REVIEWS.

THE SHIPWRECK. DUTCH FISHING-BOATS, WITH A SQUALL COMING ON. Engraved by JOHN BURNET, F.R.S., from the Pictures by J. M. W. TURNER, R.A. Published by H. GRAVES & Co, London.

A pair of magnificent prints from the *burin* of an engraver whose well-earned reputation will be rather extended than contracted by these additional examples of his unimpaired abilities. We use the word "unimpaired" because Mr. Burnet is not now a young man, and when artists advance in years one naturally looks for some diminution of those powers which in earlier days have won for them a name of renown. But here we have the same freshness of feeling, the same masterly execution, and the same knowledge of what the art is capable of producing, as are found in Mr. Burnet's less recent engravings. The character of the original pictures is such as not to admit of that refinement of engraving we are accustomed to see from Turner's paintings; but in its stead there are boldness, solidity, and sparkling brilliancy, of which qualities the "Shipwreck," especially, is a remarkable example; it rivals any plate of a similar kind we remember to have seen. Its companion, though less striking (probably, however, because it represents a less stirring and *impulsive* scene), shows qualities of manipulation, and in its general treatment, is equally creditable to the engraver. The former picture, which we believe is in the possession of Mr. Windus, of Tottenham, the well-known "Turner" collector, was engraved some years since in mezzotinto, on copper, by Mr. C. Turner; the latter, in the gallery of the Earl of Ellesmere, was painted as a companion to the celebrated Vandervelde in the same collection, and till now has never been engraved.

CORREGGIO: A TRAGEDY. By ADAM OEHLENSCHLAGER. Translated with Notes by THEODORE MARTIN. Published by J. PARKER, London.

This exquisitely beautiful drama—the composition of a distinguished countryman and friend of the sculptor, Thorwaldsen—has been translated by an author whose genius is akin to that of the accomplished poet he has studied, and whom he has introduced to the English reader, for his love and admiration. So little is known of the life-history of the great artist Correggio, so much of fancy is mingled with the few facts that are known of his career, and of the glorious achievements he bequeathed to posterity, that the poet has found ample scope for his imagination; and in surrounding the memory of the painter with a perfect halo, he has only exerted a right accorded him by generous sympathy and profound veneration. His more precise object, however, Mr. Martin explains in the preface:—

"The struggle of genius with adverse circumstances, its hopes, its dreams, its disappointments, its consolations, its antagonism to whatever is ignoble and mercenary, the purity of its affections, and the unselfishness of its intellect, are depicted in this play, with a quiet truth which strikes directly to the heart, and with a fulness of beauty which satisfies the imagination."

We have here, therefore, that which is almost unknown in our own literature—an Art-drama, in which figure the painters Antonio Allegri (Correggio), Michael Angelo, and Julio Romano, and in which the incidents are strikingly and essentially dramatic: occasions are frequently found to introduce passages concerning Art of singular and powerful beauty and pathos. The story is of course exciting and interesting; the characters are happily conceived and skilfully contrasted; and in the working out of the plot which terminates with the death of the artist, much of sound judgment and refined delicacy has been manifested. The book is full of exquisite pictures, and artists may be referred to it for themes; they will find it abundant of suggestions; groups made up of the greatest of the great masters, with lovely women and fair young children, amid delicious foliage, in fertile valleys of Italy.

Mr. Theodore Martin, whose name is already honourably and advantageously known in literature, not only by translations from German writers, but by several original productions, has evidently "taken to" his subject *con amore*. He has not only felt and thoroughly appreciated the genius of the poet, but has happily caught his charm of style and sentiment, and transferred the spirit as well as the graceful and fervent language of the author. The book is a beautiful book, and will touch the hearts of all who read it. We regret that our limited space confines us to a single extract:—

"What has not defects?
Think you that you have never failed—that you
Are perfect? Is mere drawing, think you, all
That makes a painter? What is it at best?
An adjunct needful to a higher end,
But still an adjunct merely. Simple outlines
Are never found in nature; they but serve
To mark the space where body terminates.
Body itself, and colouring, and life,
With light and shade,—painting consists in these.
To blend with beauty, thought, expression—this
Is genius."

JERUSALEM AND THE HOLY LAND. A Collection of Lithographic Views and Native Costumes, from Drawings, taken on the Spot, by Mrs. EWALD.

We cannot tell who this lady is: but she is an excellent artist, whose travels have been turned to good account, so as to become pleasant and profitable to others as well as to herself. The series of views is of the very highest interest: they do not present any new features—for the subject has been gone over again and again, until the Holy Land is better known in England than the English lakes. But the lady's pencil has charmingly, and very faithfully, delineated the more attractive characteristics of a district dear to every Christian. The themes selected—such as Bethlehem, Gethsemane, Jehosaphat—have been judiciously taken for their picturesque character as well as for their historic importance: and in this very charming and unpretending publication we have another valuable contribution to the rich stores of Art we derive from the East.

LONDON SHADOWS; A GLANCE AT THE "HOMES" OF THE THOUSANDS. By GEORGE GODWIN, F.R.S. Published by G. ROUTLEDGE & Co., London.

Our ordinary critical duties introduce us most frequently into those matters which refer to the imaginative and the beautiful, if not always to the great and the true; to the lights and shadows which the artist throws on his canvas, or the engraver on his plate of metal, in their representations of animate and inanimate nature. Now, we have only to speak of shadows, black and *palpable* shadows: shadows that, like the Egyptian darkness, may be felt, and are felt, by multitudes who live—if they can be said to live who barely exist—and die, amidst the gloom and horrors that corrupt the mind and destroy the body: for where there is no social comfort there can be no moral and religious feeling; the purifier must enter the habitation and cleanse it, or the schoolmaster and the preacher will labour to little purpose among its inmates. Mr. Godwin's "Glance at the Homes

of the Thousands," a small work, the greater portion of which appeared in the *Builder*, a weekly publication most ably conducted by the author, gives us his own personal observation of certain portions of our huge metropolis where squalor, disease, and wretchedness hold undisputed sway. The author's statements and Mr. Brown's sketches of many of the places described—for this, too, is an "illustrated" book—must be read and seen ere we can bring ourselves to believe that in the present enlightened and philanthropic age so great an amount of human misery exists in this overgrown and wealthy city. If the remedy for so much that is wrong is beyond the reach of legislation, it is not beyond the power of individual and united exertion to lessen the degradation and ameliorate the condition of our fellow-creatures. To aid in effecting these is a duty we owe ourselves as well as our fellow-creatures; to neglect them is a sin for which we may expect "the wrath of offended heaven" to fall upon us. Mr. Godwin has taken care that we are not left in ignorance of what is around and near us; he has sounded the trumpet of alarm fearlessly, yet without presumption, against the enemy now at our gates; it must not be answered only by "sanitary commissions," and "boards of health," but by instantaneous and vigorous action on the part of all who have time, influence, and the means to co-operate in the great work of local regeneration.

Rear-Admiral Sir Charles Napier, K.C.B. Engraved by W. Carlos, from the Portrait by T. M. Joy. Published by T. M'Lean, London.

This print has made its re-appearance at an opportune time, when the name of the gallant officer whom it represents has become more than usually prominent as the commander of the noble fleet sent out to the Baltic. It is a full-length portrait of the admiral in the act of leading a detachment of marines to the attack of a fort; the likeness is good; the face strongly marked by that fiery energy which seems to distinguish this family of warriors; it is one of the best works of an artist whose rank as a portrait-painter is deservedly among the highest; and it has been exceedingly well and carefully engraved.

Bohn's British Classics: Gibbon's Roman Empire, Vols 2 and 3. Published by H. G. Bohn, London.

The concluding chapter of the third volume of Mr. Bohn's valuable republication brings Gibbon's history down to the death of the Roman emperor Theodosius, in 450. Several pages at the commencement of the volume, distinct, however, from the body of the work, are devoted to the editor's reply to a somewhat severe criticism which appeared in a weekly journal after the publication of the first volume. The "English Churchman" who edits Mr. Bohn's edition, has certainly placed the reviewer *hors de combat:* we confess to have seen little, if any thing, worthy of censure in what the former has done, and much, certainly, that deserves high praise in the way of annotation and discriminating selection of the opinions of other commentators. We have no doubt but this will prove the standard edition of Gibbon for the future.

Haps and Mishaps of a Tour in Europe. By Grace Greenwood. Published by Ticknor, Reed, & Fields, Boston, U. S.

Under this somewhat quaint title, a very lively and very generous writer has given to her country the results of a brief tour in several parts of Europe, in England more especially. It is always pleasant to notice an interchange of kindly thoughts and beneficial sympathies, between two nations so closely allied in all that concern: the best interests of humanity, and we owe a large debt to any traveller who seeks to remove prejudices, and to establish friendship between the people of the old world and the new. It is gratifying to find that the reception of Grace Greenwood, wherever she went, was such as to leave favourable impressions; indeed, it could not well have been otherwise; she combines with brilliant fancy a sound and discriminating judgment; but that which made her path smooth, was the bias which nature gave her to see everything she saw with a desire to be pleased—certainly not without knowing why or caring wherefore, but as the reward most coveted by her woman's heart. Thus her views of places and things, her glances at society, her peeps into institutions, her enquiries, in short, concerning all matters, have the power to bestow enjoyment because of the gratification she had obtained from all. If aught that was disagreeable occurred to her anywhere, she seems to have forgotten it, keeping her memory only for incidents, acquaintances, and friends, that were pleasant or profitable. We shall rejoice to welcome to our island other visitors so kindly and so generous as Grace Greenwood, and so eagerly anxious to make of "the States" and of England, that which we pray they always will be—cordial allies and attached and mutually helping brethren.

Art-Treasures in Great Britain. By Dr. Waagen. Published by J. Murray, London.

Unfortunately we received this important work too late in the month to give it in the present number such a notice as it merits; in the following month we purpose dealing with it as it deserves. In the mean time we merely announce its publication, with the remark that any dissertation upon Art from the pen of Dr. Waagen, whose name must be perfectly familiar to our readers as an occasional and valuable contributor to the *Art-Journal*, will be read with much interest by every cultivated and refined person.

Atherton, and other Tales. By Mary Russel Mitford. 3 Volumes. Published by Hurst & Blackett, London.

There are many reasons why these volumes should receive a more cordial welcome than the public has even yet accorded to the tales of their most charming author; and this is expecting much; for *Mary Russel Mitford* is associated with the sunny scenery, and all the rural virtues that ever did, or ever can, adorn our beautiful and happy country.

Neither Creswick nor Hulme ever painted the peculiar features of our national scenery more correctly in their faithful "oils," than did Mary Russel Mitford in those pen-and-ink sketches which, after a lapse of many years, we found ourselves reading the other day, with as much pleasure as when we first made acquaintance with "Mayflower," or wandered amid the lanes of "Sunny Berkshire." Some of our "literary juveniles," who are "nothing if not critical," have objected that Miss Mitford "is too sunny" now, that "sunniness" is her peculiarity and her perfection. The giver of all good gifts endowed her with a temperament so alive to the beauties of nature, so outpouring in its healthful, innocent joy, that the roses of her garden always concealed the thorns; and she rarely admitted the bane except to exhibit the power of the antidote; generous in her pleasures, she imparted them fondly and freely; her mind, saturated in earliest life by an acquaintance with our best poets, associated their poetry with what persons less highly gifted would call "the common things of life;" and if there is much of the *ideal* mingled with the *real* in "Our Village," have we not been the better and the happier that it is so. Moreover, those "younglings" forget that some five-and-twenty years ago, this nightingale of our English lanes produced dramas, in which Macready and Young performed the principal characters; and that night after night our great national theatre rang with applause, bestowed equally upon the writer and the actor; these were great triumphs, and proved the power and diversity of Miss Mitford's mind. But to return to our text: we claim for "Atherton" more popularity than for Miss Mitford's former works. It is not only the longest, but the best story in construction and development that she has written; it is as fresh as the earliest blossoms of a young May-tree, with touches of pathos (dew-drops of the sun, we were half-inclined to call them), that created sympathetic moisture in our own eyes. That is one reason, but there are others, proving that

> "Age cannot wither, nor custom stale
> Her infinite variety."

This story is written by a lady, who, on her next birthday will have numbered, "three-score and ten years," which—had they not passed in the faithful discharge of her duties, in earnest and healthy industry, in the cultivation and dissemination of her talents—could not have yielded at her age such fresh and healthful fruitage; and more wonderful still, it was written—but we will extract how "Atherton" was written from the author's preface—sunny, despite her sufferings. Miss Mitford had been thrown from her little pony carriage some ten months before she commenced this story, which had "long lain in her mind;" "the jar had affected every nerve; and falling upon a highly rheumatic subject, had left the limbs and body crippled and powerless. There was, however, something to be expected from the great restorer, Time; and during summer, I had been lifted down stairs, and driven through our beautiful lanes, in hopes that blessed air, to which I had been almost as much accustomed as a gipsy, would prove a still more effectual remedy; but the season was particularly unfavourable. I gained no strength; the autumn found me again confined to my room; wheeled with difficulty from the bed to the fireside; unable to rise from my seat, to stand for a moment, to put one foot before the other; and when lifted into bed incapable of turning or moving in the slightest degree whatever. *Even in writing I was often obliged to have the ink-glass held for me, because I could not raise my hand to dip the pen in the ink.*"

Has Miss Mitford (though perfectly unconscious that it is so) ever written a more pathetic sentence than that we have quoted, which applies not to one of the subjects of her pen, the creations of her fancy, but to *herself*.

We bid adieu to Miss Mitford with another acknowledgment of the accumulated debt we owe her for much pure and true enjoyment, for thoughts which have made us think better of our kind; for a keener appreciation of the simple pleasures of common life; for, in short, her frequent comments upon that eternal truth, which the great poet "for all time" expressed in a single line,—

> "One touch of Nature makes the whole world kin!"

May she be consoled in age, relieved in suffering, and comforted in trouble, by a continual memory of the enjoyment she has afforded to tens of thousands by nearly half-a-century of intellectual labour. Of this fertile source of happiness neither years, nor sorrow, nor sickness, can deprive her; the consciousness of the good she has done and the pleasure she has supplied, is a draught refreshing and invigorating, presented to her, in her ailments of body or mind, by the Great Physician.

The Poultry Book. By the Rev. W. Wingfield and G. W. Johnson, Esq. With Coloured Prints, &c., from Drawings by Harrison Weir. Published by W. S. Orr, London.

This volume is now brought to a close, and assumes a very attractive form. It is full of useful, interesting, and instructive matter, deficient in nothing which those who rear poultry may require for their guidance: information being communicated in so simple a style that it may be easily comprehended and acted upon by the "learner," as well as by those with whom the poultry-yard is either an agreeable fancy or an important duty. It is, however, to the illustrations that our notice should more immediately refer; these are very numerous, and of a high order. They are all admirably executed: the coloured "drawings" (the word is not out of place) are produced by the chromatic process of Messrs. Leighton, Brothers, a process by which as many colours as may be required are printed (at several printings) from a series of engravings on wood. Messrs. Leighton have obtained a very wide reputation for this valuable class of art; they have been of late subjecting it to some important improvements, and in its present state there is no mode by which equal results can be obtained—at once cheap and good. Mr. Weir has become famous for accurate and pictorial representations of the lower world: in describing the various orders of animals, no artist approaches him for truth agreeably rendered, when he places such objects on the wood. The "Poultry Book" is therefore a beautiful as well as a useful volume, and we congratulate Mr. Orr on having brought it to so successful an issue.

Is Symbolism suited to the Spirit of the Age? By W. White. Published by T. Bosworth, London.

The question which stands as the title of this pamphlet has scarcely been answered by the author in its pages; he describes the nature of symbolism and its offices, and discusses its advantages and the objections which may be urged against it; but the only result he arrives at is, that the study of symbolism "is especially suitable to an age like the present, in which men will not rest contented with mere details, but rightly aim to trace up all things to their highest principles; and if such be the spirit of this age, using that term in its proper sense, then—symbolism *is* suited to the spirit of the age." Yet, although Mr. White has not proved his case, as he has himself put it, but only brought forward arguments *pro* and *con*, they preponderate greatly in favour of the use of symbols as beautiful and instructive representations of the things signified, and, as such, figurative teachers of what is holy and spiritual; for it is to the religious use of them that his observations are restricted — their application to Christian Art, in architecture, painting, and sculpture. The pamphlet is written in a liberal spirit, free from cant or dogmatism, and is quite worth the half hour one may pass in reading it.

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THIS Work has been so long before the public, and has attained so high a character and circulation, that the Publisher feels that any recommendation he could give would be almost superfluous. The "Guide to Family Devotion" was written by its pious author about twelve years ago, and was ushered into the world under what then appeared very unfavourable circumstances. Some pious Christians, however, patronized the book, and being well pleased, warmly recommended the Work to their friends. As a consequence, the sale rapidly increased, and up to the present time, in Great Britain and Ireland alone, more than FIFTY THOUSAND copies of the book have been sold. In addition to this, another edition has been published in the United States of America, the sale of which has been most extensive, and fully equal to that of this country. As regards its intrinsic merits, it abounds with genuine piety and devotion: the Hymns are selected from the works of Watts, Cowper, Newton, Doddridge, Wesley, &c.; the Reflections are mostly those of the Rev. John Brown, of Haddington; some, however, are from the Reverend Author's own pen. The opinions of the following Clergymen may be looked upon with interest, as testifying their feelings with regard to the Work.

From the Rev. HENRY STEBBING, D.D. F.R.S.

I have great pleasure in bearing testimony to the worth of "Fletcher's Family Devotion." It is admirably adapted to accomplish the sacred purpose for which it is intended. The genial warmth of true spirituality pervades it throughout; and it may safely be recommended, both for the judgment and piety by which it is characterized, to earnest-minded Christians of every denomination. Great as its circulation already is, I should be glad to find it increased, and increasing.

Yours
Very faithfully,

Parsonage, St. James, Hampstead Road.

The evangelical strain of the Prayers gives them an advantage over most other forms which have been published for families; I mean, not only the savour of evangelical feeling and motive with which they are imbued, but the frequent addresses which are intermingled to each Divine Person of the Triune Jehovah. I trust that your labours will lead many families to a practical use and enjoyment of the glorious privileges of the gospel.

Late Vicar of St. Stephen's, Coleman Street.

From the Rev. J. HARRIS, D.D. *Author of Mammon.*

The conception and arrangement of the work are admirable; and as far as I have had the opportunity of judging, the execution of it equals the plan. I have read various parts of it attentively; and while I have not met with anything which I could wish to have been omitted, most unfeignedly can I say that I have found much calculated to inspire and sustain devotion.

Epsom.

A superficial survey of it, ("A Guide to Family Devotion,") is sufficient to manifest that its plan is the most complete of any with which I am acquainted, embracing everything which the service of the family altar requires, or admits of; while its execution is also such as to entitle it to commendation, and secure for it the circulation and use which it deserves.

Birmingham.

I feel it right to express my opinion that the *plan* is excellent; and that the *execution* of the plan is judicious, and well adapted to its purpose, as an aid to the great duty and blessing of family, conjugal, and secret worship.

Homerton.

It is not till after a careful perusal that I give an opinion of Mr. Fletcher's "Guide to Family Devotion." This I do now with great pleasure; believing it to be a work eminently calculated for beneficial circulation in Christian families, to whom I would earnestly recommend it.

Hackney.

I am enabled to speak with propriety and confidence of the real worth and admirable adaptation to usefulness of your work. I have used it much in my own family, and I can truly say that as I advance it grows in my esteem. You have rendered a most important service to Christian households by your labours, and I have no doubt that its circulation will be as extensive as your most sanguine expectations could anticipate.

Liverpool.

I highly prize your volume of "Family Devotion," and think it well adapted to secure the objects to which you aspire. The selections of Scripture are judicious; the sacred songs which you have introduced are appropriate and diversified; and, as a whole, I think the work is likely to prove a valuable aid to the piety of households.

Hackney.

I consider it a vast advantage to persons who begin house-keeping, if unaccustomed to extemporaneous prayer, to have such a help to devotion as your work affords. Many, especially females, have felt considerable difficulty in conducting family worship, for want of a selection of Scriptures adapted to family reading: this difficulty your work meets, and cannot but be appreciated by a large class of the Christian community. The work appears to me to be executed devotionally, which, in my opinion, is a strong recommendation of its excellency. With many sincere wishes for its success,

Surrey-Chapel House.

I have been particularly pleased with the adaptation of the several Hymns, Portions of Scripture, and Prayers, to each other. The general character of the whole is excellent; and I trust the work will be found eminently useful in the promotion of domestic piety. That result will doubtless be esteemed by you an ample reward for the labour you must have expended.

York.

On examination, I am much pleased with it, ("A Guide to Family Devotion,") and feel, when I am called to leave my family, that I leave for its use a good substitute behind me.

Weigh-House.

I regard this "Guide" as eminently calculated to lead on to the fulfilment of that prophecy, "Elijah shall turn the heart of the fathers to the children, lest I come and smite the earth with a curse." Much both of the mantle and the spirit of Elijah has fallen upon the author of this timely work.

Maberly Chapel.

Your volume has, to my mind, several characteristic recommendations. The addition of sacred song, and especially of Scripture reading, to morning and evening prayer, I regard with great satisfaction. Your Scripture selection also appears to be at once judicious and comprehensive. Allow me to add, that I have been delighted to find, at whatever page of your work I have opened, a strain thoroughly evangelical; the expressions of repentance towards God, and faith in the great stonement, seem to me essential to every prayer.

Leeds.

Letters have also been received from the following eminent Clergymen, but owing to a want of space their names only can be inserted:—

Rev. W. B. COLLYER, D.D. Peckham.	Rev. J. DAVIS, Bristol.	Rev. SAMUEL RANSOM, Hackney.	Rev. G. LEGGE, Bristol.	Rev. P. BROTHERSTON, Alloa.
G. COLLISON, D.D. Hackney.	J. YOUNG, Albion Chapel.	J. W. MASSIE, Manchester.	J. GILBERT, Islington.	W. JAY, Bath.
SAMUEL LUKE, Chester.	J. SIBREE, Coventry.	G. LAWSON, Selkirk.	H. CALDERWOOD, Kendal.	&c. &c. &c.

In addition to the numerous Testimonials of English Ministers, nearly One Hundred of the most influential Clergymen of America, of all denominations, have testified, by letter, their high commendation of the excellence and great utility of the above Work.

The Testimonials of the public Press, and the leading religious periodicals, have been both numerous and important, but the limits of an advertisement preclude their insertion, with the single exception of the following from that powerful organ, "*The Times*:"—

"Our attention has lately been called to an advertisement of a book of 'Family Devotion, containing the morning and evening service of a family for every day throughout the year.' According to the advertisement, this new Order for Morning and Evening Prayer daily throughout the year is already in its thirtieth edition of 1000 each. 30,000 copies of a book of common prayer for Dissenters, recommended by twenty-five distinguished ministers, whose names are given, and who include some of the most prominent of the day, cannot be dispersed throughout England without working some considerable change in the minds of probably 200,000 persons."—*Times*, Sept. 27.

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